

new CERAMICS

The International Ceramics Magazine



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22

Galerie Marianne Heller

Ten artists present works to the theme

HEADS



Armuth Lohmann-Zell, emil

22 May – 24 July 2022

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www.galerie-heller.de

info@galerie-heller.de

Galerie Marianne Heller
Friedrich-Ebert-Anlage 2
Am Stadtgarten
D-69117 Heidelberg

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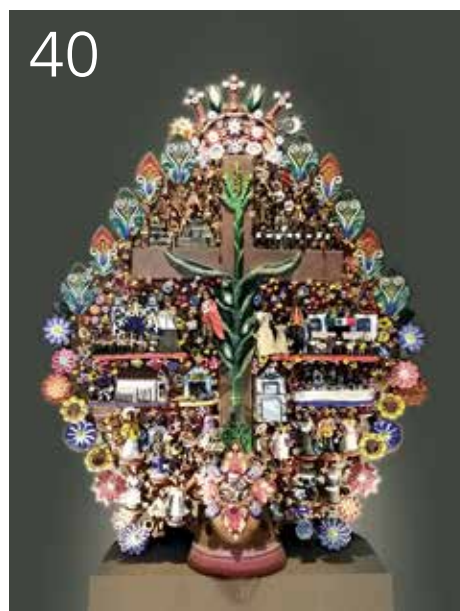
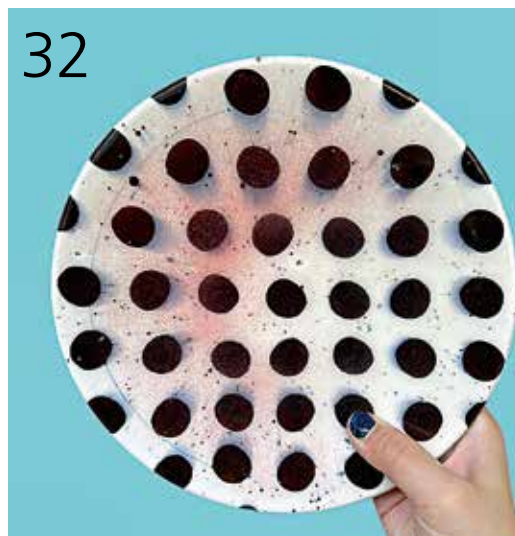
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photos - Regina Heinz + COLLECT London 2022

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Dear Readers of NEW CERAMICS

This is a very unusual issue of NEUE KERAMIK and NEW CERAMICS. Gustav Weiss, who founded NEUE KERAMIK in 1987 as well as previously cofounded in 1979 the KeramikMagazin, will be 100 years old on 24 June 2022. His commitment to ceramics has not been limited to magazines: During his time in the GDR, he lectured in Halle at Burg Giebichenstein and had a leading role in the publication of the Silikatlexikon ("Silicate Encyclopaedia"), an early standard work on technical ceramics. His ceramics textbooks on art history, art and craft, which he wrote after relocation to the West, became legendary and without exception were best sellers in the German speaking ceramics world.

But his influence stretched far beyond Europe. In workshops, seminars and lectures, he spread his ideas and knowledge of ceramics into the world of ceramics, travelled the world and was a member and supporter of the most important national and international ceramics committees.

Doris Weilandt has done some research and has authored a contribution profiling Gustav Weiss, which we present in this issue as our first article. It is not easy to summarise such an eventful and interesting life in a few pages. If you are interested in studying Gustav Weiss' life and career in more detail, why not visit his website, www.gustav-weiss.de, where you will find a short and a long version, which are both worth reading.

When he was approaching his 80th birthday, more than 20 years ago, Gustav phoned me and said, "Bernd, come to Berlin. We need to talk about the future of NEUE KERAMIK!" He wanted to sell the publishing house and devote himself entirely to writing and his own ceramic art. At this time, I had already published ceramics textbooks myself, written articles, translated textbooks into German but had no idea of how to make and produce a specialist magazine. We agreed to work together for a year, during which time I soon realised that continuing the work of the publishing house would be an absorbing task. In 2001, I took over full ownership of the house from Gustav and his wife Ursula, who was co-owner.

Over the following years, I restructured the magazine, increased the size of the issues, orientated it more to a European context and then internationally, and since 2005 have produced the English edition, NEW CERAMICS, parallel to the German one. Gustav Weiss retained an extended column at his own request, the FORUM, which over the years he has been providing with his comments on ceramics on an almost regular basis.

With this issue, after an interlude of several years, we are once again offering a work by Gustav Weiss: KERAMIK – MATERIA UND GEIST ("Ceramics – Matter and Mind"), a collection of selected essays at a special birthday price of Euro 14.00. It can be found in the Bookshop on our website.

In the course of the year, there will be an exhibition of the ceramics created by Gustav Weiss in recent years. We will inform you in good time of the date and the venue.

That was the happy news that we are able to give you here. The sad news, which I received in February was of the death of Yna van der Meulen. In the NEWS section you will find an obituary by Mels Boom, her longstanding life partner and publisher of *de kleine K*. The news was sudden and it affected me deeply. Yna was a wonderful woman who with her cheerful character brought a sunny, free and intelligent atmosphere into every conversation. Mels describes her fittingly. I admire her all the more in retrospect for providing us shortly before her death the wonderful article on Frank Steyeart's exhibition in Gent.

The whole NEUE KERAMIK publishing house and myself personally deeply mourn the passing of Yna van der Meulen.

In these notes, we always like to make reference to the current situation of our magazine in ceramic events: Life seems to be beginning again after these past two almost event-free, Covid-dominated years. Activities are blossoming on all sides. This makes its mark in our notes on events. Because we had so many advertisements for markets, exhibitions and events, we have had to forgo the Books pages in this issue. They will reappear in the next issue.

I take my leave of you now until July,
wishing you a pleasant start to the summer.

Kindest regards,



Bernd Pfannkuche

*An old bowl
for a new wall
to the garden*





Delft Ceramic Days in a new way on 25 + 26 June 2022

Delft breathes the history of ceramics and Delft Blue, and that can be propagated internationally! On 25 and 26 June, the Delft Ceramic Days will be organized in the historic centre of the city. Surrounded by cosy terraces, museums and galleries, this market makes a multi-day visit to the city of Delft Blue more than worthwhile.

A new initiative has arisen in Delft. This year, the Delft Ceramic Promotion Foundation (SKPD) started realizing their dream: organizing a cultural and high-quality event in Delft, in which ceramics once again play a leading role. Joka Doedens (member of the working group and co owner of Galerie Terra Delft): "Together with the other members of SKPD, we really want to put Delft and its ceramic roots back on the map. We envision an annual high-quality ceramics market that we believe demonstrates quality

and diversity. For this we want to set up 60 to 80 stalls/stands on the Market in Delft. We have started approaching ceramists who we believe are doing a good job, to ask if they are interested. There was an immediate enthusiastic response to our question. We found it important that these ceramists have work of a certain quality and diversity. We now have ceramists from the Netherlands and four other European countries who will sell their work here."



Ariana Museum - Geneva. From 25 February to 7 August 2022, **Alexandre Joly**, a visual artist, is taking over the temporary exhibition space of the Ariana Museum to install his dreamlike and sonorous universe. Visual artist Alexandre Joly (France, 1977) has chosen as a field for artistic exploration the 2990 vases featured in the collections of the Ariana Museum. Among them, he has selected a few showpieces from the East, using mirror effects to enhance their presence. China and Japan, the birthplace of porcelain, are characterised by their production of vases and pots with curved shapes and an infinite variety of decoration. The motifs, often symbolic, are borrowed from Chinese painting, or Buddhist or Taoist iconography. Alexandre Joly has focused on the decoration as well as the shapes of the vases. He has extracted their inner music and appropriated their motifs. Between emptiness and fullness, repetition and rotation, breeze and sound apparitions, the artist leads us into a ballet of contrasting and complementary perceptions – like yin and yang. In an audio-visual *mise en abyme*, each object becomes a vessel to be borrowed for an intimate journey into a dreamlike cosmogony. Alexandre Joly's current artistic practice combines sculpture and sound installations, often creating site-specific installations that sensitively explore the aesthetic, spiritual and magical relationships that humankind has with nature. More information: www.alexandrejoly.net/

Guided tours Free | No pre-booking required. Sundays: **1 May, 5 June and 31 July 2022 at 11a.m.**

For more information www.musee-ariana.ch

MENDY ARP – PORCELAIN SCULPTURES – ANNA MARIA ZANELLA – JEWELLERY

We are delighted to continue the successful arnoldsche ART PUBLISHERS exhibition series with two outstanding international positions in contemporary ceramic art and art jewellery. **Mendy Arp** started her porcelain series *Parasit* before the outbreak of the Coronavirus pandemic. Vessels quoting historical forms and décors are combined with abstract elements arranged so that they are reminiscent of growths or viruses, cf. article on p. 24 ff. In the spirit of the Arte Povera movement, **Annamaria ZANELLA** combines in her jewellery everyday materials like plastic and found objects with precious materials such as gold or gemstones. The intense blue characteristic of her work is produced after an original recipe by Giotto from the 14th century. Opening: Friday 20 May 2022 from 6.30 p.m. **Exhibition: 21 and 22 May, 10 a.m. – 5 p.m..**

Introduction: Dirk Allgaier, publisher, arnoldsche ART PUBLISHERS, Olgastraße 137, 70180 Stuttgart, Germany

+49 (0)711 / 64 56 18 0 art@arnoldsche.com | www.arnoldsche.com

FIRED DRAWINGS

When graphic artist, painter and sculptor **Georg Kleber** (*1956) and ceramist **Jochen Rütth** (*1960) work together, porcelain vessels such as vases and bowls are created that take up and continue the archetypal elements of ancient or traditional Greek, Asian or African 360° motifs. The artist duo Kleber/Rütth are not minded to pursue décor on classic vessel forms that are intentionally intended exclusively to radiate a sense of nobility but they rather intend to seek a harmonious, dynamic composition on a quiet area in seemingly curved space. (Text excerpt from the article *Fired Drawing* by Rüdiger Heinze published in *New Ceramics* May/June issue 2020.)

Exhibition in Diessener Taubenturm (near Marienmünster church), 86911 Diessen am Ammersee, Germany. **Opening: Fri. 20 May 2022, 7 p.m.** Opening hours: Sat. 21 May / Sun. 22 May, noon – 6 p.m. During the Pottery Market: Thur. 26 May – Sun. 29 May, 10 a.m. – 6 p.m., Sat. 4 June / Sun. 5 June / Mon. 6 June, noon – 6 p.m.



Gallery FUMI presents FARBFELD – new work by the

ceramic artist **Johannes Nagel** – in its first solo exhibition for 2022. The 19 pieces have been made by Nagel over the past two years in his studio in Halle, Germany, and show the artist continuing to redefine the form and function of the traditional vessel as he plays with the improvisational qualities of his chosen material – clay. The show's title comes from the German word for "colour field" and references both post-war abstract painting as well as his own painstaking work in developing new colour combinations and glazes, resulting from a carefully conducted series of systematic trials. With a seemingly inexhaustible appetite for experimentation, Nagel's new pieces include hand-built stoneware, porcelain vases created in the sandbox, and the application of the innovative glaze combinations he has spent time developing over the last year. **Exhibition until 7 May 2022.** Gallery FUMI, 2-3 Hay Hill, Mayfair, London W1J 6AS
+44 (0) 20 7490 2366, galleryfumi.com | press@galleryfumi.com



Yna van der Meulen (1956-2022)

On 13 February, Yna van der Meulen (*Groningen, 1956) died. For *de kleine K* she was important as an author and proofreader. Writing was one of her passions and her texts were characteristic of her character: precise, sensitive and profound. Her accuracy also determined the quality of spelling and syntax of the texts in the magazine.

Besides writing, Yna had other passions: art, nature and travel. Not necessarily in that order. After secondary school, she would have preferred to study art history, but circumstances took a different turn and she went to Breda, where she studied tourism. Yet her great love of nature kept drawing her in a different direction and she started studying biology to become a teacher. After working as a nature manager for several municipalities, she worked for the Dutch National Trust for a long time, where she was responsible for the visitor centres, among other things.

In 1997 Yna thought it was time to further develop her art practice. She took ceramics courses with several well-known artists and read up on the technical side of things. Whereas her work was initially figurative – often tormented female figures – she also developed an abstract approach to form. During an artist-in-residence in Rufford (2006), she got to know how to do wood and soda firing. Later, smoke firing became her favourite finish.

In 1999 she responded to an advertisement by the *Stichting Klei en Hobby* for the position of editor of the magazine KLEI and was hired. Before that she completed editors' training in 2000. As an editor – and later as chair of the editorial board – she had an important influence on the development of the magazine and wrote hundreds of articles. As one of the proofreaders she monitored the quality of texts. After the merger of KLEI and KERAMIEK, Yna left her position and started working for *de kleine K* as an author and proofreader.

Since 2008 Yna's life has been heavily influenced by breast cancer. At first it seemed that she would not have much time left, but each time new treatments gave her space, each time a little bit more. She spent the extra time she was given with attention. For her friends, the little things around her, writing, ceramics and the long pilgrimages to Japan and Santiago de Compostela. In that, too, she showed her strength and perseverance. We will miss her terribly!

Mels Boom



BUONGIORNO CERAMICA ! GOOD MORNING CERAMICS ! 21 – 22 MAY 2022

Buongiorno Ceramica! returns, in its eighth edition, on **21 and 22 May 2022**, and this time, it will also take place across Europe as Good Morning Ceramics! Founded in 2015 as a "widespread festival of Italian ceramics", it is a two-day event (taking place on the penultimate weekend of May) enabling visitors to discover Italian art & craft ceramics, cities, artisans, artists and museums, ranging from ancient traditions to contemporary expressions. Devised and designed by AiCC (the Italian Association of 45 Cities of Ceramics), it is a real journey into Italy's world of beauty and artistic craftsmanship. In this direction, after the past two online editions, the event is emphasizing the "new day", with concepts of recovery and rebirth, by creating an extraordinary travelling celebration of ceramics. In addition, in recent years, Buongiorno Ceramica! has become increasingly international, thanks to the support and interest of AEuCC – the European Group of Cities of Ceramics – with the creation of Good Morning Ceramics!, a similar festival that is progressively being adopted by many European countries, such as Spain, Portugal, the Czech Republic, Malta, Croatia, Slovenia, Poland and Turkey. This year, the events will take place throughout Italy, mainly in the 45 Cities of Ceramics but also in other cities and workshops taking part, from north to south, and in many European cities: exhibitions and museums open until late, special openings and guided tours in ceramic workshops and ateliers. There will also be workshops, demonstrations and activities specially for children, in addition to performances. Creativity is welcomed, and all cities and ceramic artists are totally free to create their own events. Buongiorno Ceramica! is a project that has been promoted and organized since 2015 by AiCC - Italian Association of Ceramic Cities, and that has expanded to become Good Morning Ceramics! with coordination by AEuCC - European Grouping of Cities of Ceramics.

Info: www.buongiornoceramica.it | www.aeucc.eu To join the event and for membership: giuseppe.olmeti@romagnafantina.it



Tontopia – the new kalkspatz symposium:

Understanding by working hands-on, playing with ideas, expressing feelings, and creating meaningful things. The potential of the material in education and social work in the various educational and therapeutic fields of practice has generally scarcely been exploited. Everything that is possible in nursery schools, schools and in counselling for people in various situations in their lives will be explored in a symposium arranged by the **kalkspatz association**, now for the 10th time. The talks will be presenting new ideas and tried and tested concepts in lively fashion. In the workshops, various possibilities can be discovered and experience deepened. For the duration of the symposium, the campus of Hephata Akademie für soziale Berufe in Schwalmstadt-Teyssa will provide space for experiment, it will become "Tontopia". The instructors are: Kerstin Abraham, Heinz Deuser, Christian Diller, Marit Garrels, Frauke Gerhard, Chajim Harald Grosser, Delia Henss, Michael Herdick, Gaby Heller, Ilse-Marie Herrmann, Kiho Kang, Ute Naue-Müller, Katarina Petersilge, Christian Sautier, Steffi Schmolzi, Maria Stams, Dorothee Wenz. The workshops each take place in two afternoon sessions on Friday and Saturday, please select one when signing up. The symposium begins in the afternoon of 16 June and ends on Sunday, 19 June, also in the early afternoon.

Registration and info: www.hephata.de/symposium

At Whitsun, Sunday 5 and Monday 6 June, the

Swalmen Ceramics Market will take place for the 17th time in Swalmen, the Netherlands. Almost 100 ceramists from all over Europe (including Germany, England, France, Belgium, Spain and the Netherlands) have been selected by a specialist jury to show and sell their excellent quality ceramics. You can find a complete overview of all participating ceramists on our website www.keramikmarktswalmen.nl under 'Participants'.

LaRouche Ceramics Prize:

The sum of Euro 1000 from the LaRouche Ceramics Prize 2022 will be donated to GIRO 555 to benefit the victims of the war in Ukraine.

The 17th International Ceramics Market Swalmen will take place on the premises next to the swimming pool at Bossstraat 116, postcode 6071 PX, Swalmen near the Brüggen border crossing. All information also on

www.keramikmarktswalmen.nl

<https://www.facebook.com/keramikmarktswalmen>

<https://www.instagram.com/keramikmarktswalmen/>



HEADS

22 May – 24 July 2022

At Galerie Heller, Heads are on show from 22 May – 24 July 2022, singly or in series, without hands or feet, in clay, plaster, wax, made of or on paper, two-dimensional or in 3D.

Galerie Marianne Heller
Friedrich-Ebert-Anlage 2
69117 Heidelberg
Germany
info@galerie-heller.de

RICUS SEBES is showing his recent ceramics from May 22 to July 9 2022 at Loes & Reinier, Deventer, The Netherlands.

A striking appearance at the Keramiktage in Oldenburg in 2021 was the stand with work by the Dutch ceramist Ricus Sebes, who won the Prize of the New Ceramics Magazine with his ceramics. Sebes, who currently lives in St. Goar in Germany, was educated at the SBB-Gouda (now Dutch Ceramics Training) from 2006 to 2009 and, after a number of internships with Ian Curry, Hein Severijns and Frank Theunissen, again from 2009 to 2010. The work of Ricus Sebes stands out for its original combination of ceramic techniques. He applies the refined technique of crystal glazes on porcelain and makes this part of objects made of rough, largely unglazed, highly grogged porcelain: containers, bowls and dishes. In 2019 he won the State Prize of the Rhineland-Palatinate, he received a mention in the Homo Faber Guide of the Michelangelo Foundation in Venice in 2020 and in 2021 he also won a prize at the Grassi Messe in Leipzig.



Torn dish red 2021, 9 x 24 x 21 cm.
Red crystal glaze, porcelain, grog.
photo - Sonja Sebes

The Ceramic House

– an international residency and exhibition *Peripheries* launches EDGES, an ambitious international ceramic and sound art project between three nations at the western and eastern edges of Europe: Estonia, Ireland and the UK. *Peripheries* invites two sound artists from Ireland to collaborate with two ceramic artists from Estonia, the results of which will be exhibited as the centre piece at The Ceramic House offering this May, accompanied by an exhibition of contemporary ceramics by leading Estonian artists. The exhibition is curated by artists and curators Kay Aplin and Joseph Young. The international residency pairs Suzanne Walsh (sound, IE) with Pille Kaleviste (ceramics EE) and Linda O'Keefe (sound, IE) with Juss Heinsalu (ceramics EE) in a month-long residency funded by I-Portunus EU funding. The results of the residency will be exhibited at In Camera Gallery, The Ceramic House's white cube, and the Estonian ceramics show will be displayed throughout the house. All the exhibiting ceramic artists selected have an interest in exploring traditional techniques with a contemporary sensibility, offering UK collectors, specialists and artists a rare overview of the breadth of contemporary Estonian ceramic practice today. *Peripheries* is a pilot for EDGES, a 2 year-long investigation into meeting places, what it means to work at the edge of something, to be on the fringes, and understanding artistic practice as a so-called "cutting edge", where boundaries are pushed back, and frontiers explored. **Exhibition 7 - 29 May 2022.** Venue: The Ceramic House, 75 Stanmer Villas, Brighton, BN1 7HN. UK. *Peripheries* at The Ceramic House. www.theceramichouse.co.uk

Art and Skill. The Estate of Benno Geiger

Exhibition at the Töpfereimuseum Bonfol – (2022 - 2024)

Benno Geiger was born into a family with a gift for art in Engelberg in 1903. He grew up in Lugano. After attending a school of arts and crafts (1917-1920), he did a potter's apprenticeship in Stettbach (Zurich), subsequently working in Paul Speck's pottery in Munich. He continued his studies at the school of arts and crafts in Vienna with the leading ceramist Michael Powolny. In 1928, he entered the famous Viennese manufactory, Friedrich Goldscheider, for which he designed numerous models and was promoted to the head of the art ceramics department. For financial and political reasons, he left Vienna in 1933 to live and work in Paris. The following year, he returned to Switzerland to become head of the art ceramics department at the Aedermannsdorf manufactory (Solothurn). He remained there until 1948 as artistic adviser although he was appointed co-director and teacher at the college of ceramics in Bern, where he trained apprentices for 28 years. He died in Bern in 1979.

Fondation Poteries de Bonfol, Sur la Place 94, CH - 2944 Bonfol, Switzerland
musedelapoterie@gmail.com | www.jurapoterie.ch



Maria Geszler Garzuly on the occasion of her 80th birthday, her jubilee exhibition, which had to be postponed in 2021 because of Corona, will be held at the Hungarian Palace of Culture VIGADO in Budapest from **17 May to 28 July 2022**. Maria Geszler Garzuly has invited the following 8 artists to this exhibition: Gyorgy Fusz, Peter Kemeny, Marton Strohner, Eniko Kontor, Zsafia Karsai, Gyorgy Kungl, Adam Csaba Szabo, Sandor Dobany. Maria's concept was to invite 8 wonderful artists for the 80th because of the meaning of 8, which, like artistic creation, is an eternal thread and graphically represents a line that has no end.

From the Anagama – Ceramics by Michel Cohen

Forty years of a passionate exploration of all aspects of ceramic creation are characteristic of the works of **Michel Cohen**. The potter knows his clay, his kiln, his wood and the fire. Since the age of thirteen, he has been patiently researching, devotedly and stubbornly, seeking to transform his creative energies into vessels. These works captivate the viewer today with their primeval power as much as with their delicate vulnerability.

If you ask Michel Cohen about the sources of his inspiration, he will talk enthusiastically of the fun he has in his studio, modestly concealing how much of the pathway he had already trodden self taught before he built his first anagama in the Alps of Provence. Exhibition from **20 May until 2 July** at the Keramikmuseum Staufen. The exhibition opens on Friday, 20 May at 7 p.m. The potter Milan Peters, who once trained in France himself, introduces his colleague. Keramikmuseum Staufen, Wettelbrunner Straße 3, 79219 Staufen, Germany. +49 (0)7633 6721 keramikmuseum-staufen@t-online.de



2022 RHINELAND-PALATINATE STATE CRAFTS PRIZE

In this year's competition, craftspeople from the Rhineland-Palatinate have once more impressively demonstrated that they have at their command innovative techniques, exceptional designs and flawless craftsmanship. The field of ceramics was particularly strongly represented, from which two representatives were awarded State Prizes. One State Prize worth 5,000 went to graduate ceramic designer **Julia Saffer** for her stoneware sculptures (photo above right). She has lived and worked as a freelance ceramist in Höhr-Grenzhausen since 2016.

Freelance ceramic artist **Dorothee Wenz** was also awarded a 5,000 State Prize for her sculptures made from stained clay and porcelain. She lives and works in Schwabenheim, Rhine Hesse. photo - Michael Jarmusch, Koblenz



Burg Giebichenstein

University of Art and Design in Halle is to get a state-of-the-art building for studios and workshops. Opposite the historic grounds of Giebichenstein Castle, situated right on the Art Campus, a new building for the art faculty is to be built in the next few years in Seebener Straße, Halle. The architectural practice Burger Rudacs Architekten from Munich was selected, which had submitted their suggestions in cooperation with Wamsler Rohloff Wirzmüller FreiRaumArchitekten from Regensburg, which is responsible for landscaping. With this measure, the University will in future concentrate on two locations for art and design. With the new building covering 3,000 sq. mtr., it is intended to create a future-orientated studio and workshop building that provides impetus for urban planning and takes sustainable building into consideration. Besides studios and seminar rooms, the new building will contain the University gallery, an audio and video studio, a new refectory and print studios. This was a complex and attractive challenge that attracted a large number of architectural practices.



IZNANG CERAMICS PRIZE YOUNG TALENTS

for the first time at the 22nd Iznang Keramikmarkt on 16 and 17 July 2022. The international talent award for ceramics, YOUNG TALENTS, will be presented this year for the first time during the Iznang Keramikmarkt and is worth €3,000. The theme of the competition is "Precious Blue, Cobalt and Co". Freshly qualified ceramists, ceramic designers, lateral entrants who work professionally, university graduates and trainees in crafts companies as well as ceramics students in higher education are invited to participate. Entrants should not be older than 38 and their qualifications should not be older than 6 years. This two-stage competition is intended to encourage newcomers to make a contemporary ceramic statement in order to attain recognition in the world of ceramics. Closing date for entries in 20 May 2022. The judging of photos will be on 27 May 2022. The selected participants will be informed at the end of May and invited to the exhibition in Iznang on **16 and 17 July 2022**.

Further details and conditions of entry from sh@sabinahunger.de or at www.toepermarkt-iznang.de



Valda Podkalne + Harald Jegodziński – The Mark Rothko Art Center in Daugavpils (Latvia) is honouring two "border crossers" in the European ceramics scene on their respective 70th birthdays with a lavish double exhibition in April. Surprises can be expected once again. Valda Podkalne will be spreading out her *Thought Islands* in the ARENA OF ESSAYS, of which each one expresses her message on a certain theme, and together in an installation reflect her world of experience. With his contribution under the title of *LIKE A ROLLING STONE*, Harald Jegodziński examines the question, What is there worth materialising and forming? In the run-up to this presentation, there is a mental sketch: If necessary, wishing to raise the hidden treasures of immateriality and let them unfold as a kind of "cloud picture". Both artists live in Latvia but can be seen every year on the European seminar circuit (e.g. at the arts centres in Bosen and Greifswald). Both have been awarded prizes in numerous international ceramics competitions, e.g. the Westerwald Prize for Sculpture. Mark Rothko Art Center, Daugavpils, Latvia, www.rothkocenter.com

Exhibition runs until 26 June 2022. Curator: Valentin Pjetko

Competition at the Museumsfest

Once again, the Keramikmarkt Westerwald is organising a competition for the Museumsfest that will run parallel to the Keramikmarkt on **11 and 12 June 2022** in Höhr-Grenzhausen. The competition for the Museumsfest is devoted this year to the theme of jewellery and buttons. Full details can be found at <https://www.keramikmuseum.de/wettbewerb-am-keramikmarkt>. Various cash and material prizes are up for grabs. Subsequently, all entries will be presented in a sales exhibition.



GUSTAV WEISS turns 100

DORIS WEILANDT

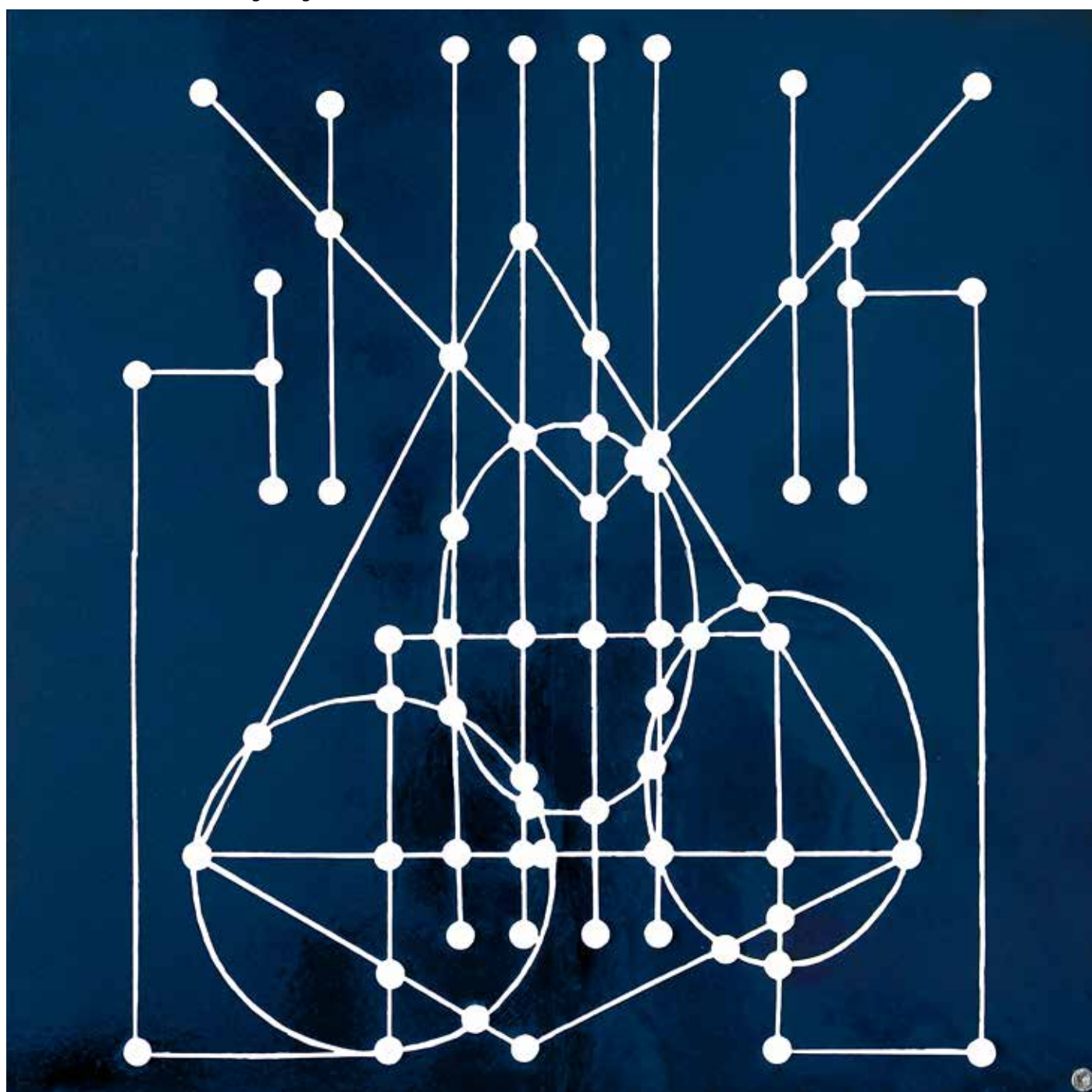


A cult figure of the international ceramics scene: Gustav Weiss at 100

Writing about Gustav Weiss in a ceramics magazine is like carrying coals to Newcastle. Yet the attempt is not so pointless when many activities and biographical staging posts have faded into the mists of history and are entirely unknown to younger readers. All his long life, Gustav Weiss has been actively involved with ceramics. He explored its possibilities and

structural properties experimentally and passed on his comprehensive knowledge in numerous books, through talks and as personal advice, influencing generations of ceramists. Let us first turn our attention to the most obvious: founding two ceramics magazines. Firstly the Keramik Magazin, where he was editor in chief, and then finally in 1987, he founded his own magazine, Neue Keramik. Weiss presented latest trends, and covered symposiums and workshops in many locations worldwide. He established contacts on study trips to Mexico, the USA, Japan and Australia. As a specialist magazine, Neue Keramik was not only in demand in western Europe. Via private friendships, the magazine also reached the GDR. "Long before German reunification, the ceramist Christine Kluge

BEGINN UND BEGEGNUNG ("Beginning and Encounter")





ERKENNE DICH SELBST
("Know thyself")

Haberkorn sent me the magazine from West Berlin to Neuruppin in exchange for a piece of ceramics. Besides her, Gustav Weiss was one of the first people to seek contact with Eastern European ceramists and travelled to our exhibitions in the GDR. In his *Keramikmagazin*, also before reunification, he presented ceramists from the East and covered symposiums in Eastern Europe", writes Karl Fulle from Rheinsberg. For his 100th birthday, an exhibition on the work of Gustav Weiss the artist is planned. And a competition organised by the town of Rheinsberg, due to take place during the well-known pottery market in October, is intended to remind us of a popular title by Gustav Weiß the writer, *Freude an Keramik* ("Enjoying Ceramics").

For Friedrich Stachat, who in 1985 paid homage to the ceramics connoisseur with the ceramic sculpture *Dreiklang – Gustav Weiß gewidmet* ("Triad – dedicated to Gustav Weiss"), the magazine gave important impetus with its focus beyond the closed border to the East: "We admired the breadth of information. Gustav Weiss's great knowledge of the history of the development of ceramics, its forms and techniques in various regions of the world broadened our horizons. Leading figures whose ceramics we could not see in the original were introduced to us in the publications: classic and modern Japanese ceramics or American Pop Art." The magazine *Neue Keramik* was passed on among friends and colleagues and through Friedrich Stachat's frequent working visits, it even went as far as Poland.

Weiss's interest in the ceramists of the GDR, the close ties he maintained despite the Iron Curtain, have to do with his origins. He was born in Bratislava and after the Second World War, he was one of the first to study at Berlin Weissensee University of Art. His teacher Jan Bontjes Van Beek, who had lived for a time with Heinrich Vogeler in the artists' colony of Worpswede, left a lasting impression on him with his universality. Weiss's professional career began at Burg Giebichenstein University of Art and Design in Halle, where he was head of the ceramics department. After his departure from the GDR for the Federal Republic of Germany, he worked as an edi-

ALEXANDER



tor for the publisher, Ullstein, in the field of applied art. With the Ullstein Porzellanbuch and the Ullstein Gläserbuch (books on porcelain and glass respectively), which cover style and technique, he reached a wide readership, not only collectors. Both books went through several editions, becoming classics in the history of design. In 1965, Weiss relocated from Darmstadt to Berlin, where he set up his own studio, the Kantstudio, where he experimented with plant ashes and powdered rock. As he himself related in interviews, reconstructing the glazes of the Ishtar Gate and the processional way from Babylon in the 6th century B.C.E. was a "key experience". In the course of a few years, he evolved into a recognised expert on glazes who, through his own experiments, could build on a solid foundation. His extensive knowledge in the field fed into the computer program, the Glasurenspiel ("Glaze Game"), his affinity for digital matters thus enabling users to have access to a wide range of applications.

Japan: Belief and Ceramics

He was particularly interested in Japanese ceramics. In one of his numerous essays, he wrote, "Japanese influence does not show itself by the fact that somebody works on the potter's wheel but rather in ceramics that through their imperfection reveal their innermost being, i.e. their nature. This direction is contrary to the widespread striving for perfection in Europe, which has been reinforced by an American influence that demands intellectualisation." The philosophy associated with Japanese tea ceramics, the religiously ceremonial and Zen Buddhism, corresponded to Weiss's idea of seeking a deeper meaning in the firing of earth and following up the mark these ceramics had made in the Western world. He is fascinated by the approach, which differs fundamentally from Western ideas: "Traditional Japanese potters let things happen. They are happy when a pot topples over in a climbing kiln and a stone sticks to it. They close a gaping crack with gold lacquer, and apply glaze thickly and unevenly. It is not intended to be smooth and perfect but irregular, with pinholes if possible. Right and wrong become their opposites."

From the beginning, Weiss followed attempts by American and European ceramists to adopt Japanese influences. "The use of ash after Japanese models inspired Europeans ceramists and made them undertake a great many experiments. These experiments not only enriched their knowledge of nature but is also stilled their yearning for nature. Just as with woodfirings the potter can experience nature and fire directly, city dwellers can now experience nature too."

In 1984, his fans designated him a "living national treasure" after the Japanese model, an honour awarded for outstanding achievements in preserving traditional skills.

Ceramist Jimmy Clark from Philadelphia writes, "Gustav was a walking encyclopaedia of ceramic science and he shared his knowledge generously. He not only gave me facts, he also taught me raku and made it possible for me."

Ceramics, Music and Art

Besides working on the cultural history of ceramics, Weiss also studied the subject from the point of view of philosophy. In the essay, Keramik – die ganze Wahrheit ("Ceramics – the Whole Truth"), he explores the question of the ceramist's recognition as an artist. "The reality of ceramics does not exhaust itself in the visible but rather leads into the stronger reality of cognitive thinking. This thinking is a question of development and moves towards the ability to define the experience and creativity of the ceramist." Through the intensive study of Japanese ceramics, he accorded great significance to the fragment. In the incomplete, the imperfect, he found



LUCY

parallels to Romanticism, especially in its early phase – the spiritual as the opposite to the intellectual.

Through his work, Gustav Weiss has remained intellectually young. We send him our very best wishes on his 100th birthday in June.

www.gustav-weiss.de

DORIS WEILANDT

studied art history, classical archaeology and ancient history in Jena and Halle. She is a journalist, writer and art historian.

SELF PORTRAIT

Photos - Olaf Bruhn



ANTONIETTA MAZZOTTI

Habemus tesaurum in vasis fictilibus...
(Corinthians, 2, 4:7)

ELISABETTA BOVINA

In the world of ceramics, the word *Tesaurus* appears in the title of the 1998 book published by Agenzia Polo Ceramico and written by Carmen Ravanelli Guidotti, who at that time was curator of *Museo Internazionale delle Ceramiche* (MIC, International Ceramics Museum) in Faenza.

In her foreword to the book, Ravanelli Guidotti explained that this name was chosen because, "it is medieval" – indicating repertoires, collections, archives of valuable information – "and, at the same time, modern: in fact, it can be found in linguistics, librarianship and information technology; the term therefore has the merit of linking past and present in a continuum of adaptations..."¹.

This book concerns the protection and organisation of work in the area of ceramics: in a way, it can be considered as the bible for Faenza's ceramists.

This premise is indispensable as an introduction to the art of Antonietta Mazzotti, who was born in Faenza, studied there and, in the 1970s, set up her own majolica studio in the city.

Faenza, faiënce, majolica: this is what it has been called all over the world, for centuries.

It is no coincidence that this type of ware became famous during the Italian and European Renaissance, in a period during which potters' work was made difficult by hardship and economic crisis. Limitations, shortages of raw materials and pigments, and a constant quest for creativity in times that were both wonderful and demanding – not so different to today – gave rise to iconic styles, such as the "Compendiarium" which quickly became a feature of tables and interiors in courts across Europe.

Faenza's fortune was created and nurtured over the centuries by skilled ceramists who – like Antonietta Mazzotti – were capable of transforming their daily work into chronicles of clay.

This ability to translate classic motifs and forms into contemporary style, with an obsessive attention to detail – majolica is the most difficult of ceramic materials, but it is also the only technique that permits such vivid, vibrant colours, and unique pictorial effects – represents a fundamental component of Antonietta Mazzotti's work. Her career is a perfect example of a process that, through training, expertise and practical experience,



Turchese Umbonato, majolica, speckled glaze thrown on the wheel, hand-modelling, third-fire gold applied by brush, h 40 cm

photo - Raffaele Tassinari

achieves results of long-lasting excellence. Her work is a daily tribute to a deep-rooted *genius loci*, and this comprises an absolute paradigm of value in her oeuvre.

Mazzotti is passionate and invariably enthusiastic about everything that she creates; this can be seen in all the motifs, objects and sculptural vases that emerge from her kiln.

She is always both local and international, hieratic and secular, when she talks about her work; an approach that can be compared to the German concept of *Heimat*, masterfully described by Hans Ulrich Gumbrecht in his recent *lectio magistralis*, delivered in Unterammergau in 2019, for the opening of the mSE Kunsthalle.

Ceramics is not an easy craft, with the limitations brought by the indispensable technical and technological expertise that it requires, but none of these problems can be discerned in Mazzotti's work. Her atelier, within the neo-Gothic conservatory of Villa Emaldi in Faenza, is like a strongroom, a secure location where history, classic tradition and innovation can live together in harmony.

Whether she is working on a reinterpretation – never a copy – of a 16th-century majolica piece, or whether she is making contemporary objects, her ceramic creations are always graceful, because the forms of her vases, bowls, centrepieces and platters are perfect, balanced and clean, without any imperfections.

Her recent work – which in 2020 won her the award of Master of Arts and Crafts promoted by the Cologni Foundation – reflects the spirit of the age, ideal for interiors furnished in contemporary styles, epitomised by her pure forms, enhanced by monochrome glazes and, on occasions, by the use of third-fire gold to add additional luminosity.

Her work is a new version of Faenza white-ware, not in a chromatic sense but from the stylistic point of view, in which form plays a dominant role, enhanced by the use of intense glazes, in colours comprising green, blue, turquoise and red. Her apparent eschewal of decoration is belied by the fact that it is entrusted to the curves and movements of the clay itself, characteristics that Mazzotti takes directly from nature, from her love of flowers and plants, a poetic approach that she deliberately enhances by means of carefully-calibrated touches of gold.

(1) Carmen Ravanelli Guidotti, *Tesaurus di opere della tradizione di Faenza*, 1998, Faenza, Agenzia Polo Ceramico

ELISABETTA BOVINA

is the Co-founder of ELICA Studio. From 1993 to 2009 she edited the magazine *La Ceramica Moderna & Antica*. She teaches Design Methodology and Product Design for the Tonito Emiliani ITS course in Faenza and from 2019 she has taught Design Methodology for the IFTS Technical Course for Ceramic Products: Development, Sustainability and Design for Made in Italy, Faenza.



New Classic, 2019, majolica, thrown on the wheel, hand-painted majolica decoration, third-fire gold, h 42 cm photo: Raffaele Tassinari

ANTONIETTA MAZZOTTI

(b. Faenza, 1950)

In 1970 Antonietta Mazzotti took a diploma at the G. Ballardini Ceramic Art Institute in Faenza, where she studied under the guidance of Angelo Biancini, Carlo Zauli, Alfonso Leoni and Gianna Boschi. In 1972 she opened her own studio in the city centre, both reviving traditional forms and creating ceramics in a contemporary style.

She studied ancient types of ware and techniques, reinterpreting them in sophisticated, elegant objects, and creating furnishing accessories and tableware in innovative forms. In 1977 she moved her atelier to the neo-Gothic conservatory at Villa Emaldi, where she still works. From 1978 to 1983 she completed her training by attending the course on Decoration at the Bologna Academy of Fine Arts. Her constant quest for research led her to take on works of great impact, such as the 2007 Madonna del Sasso panel for the Municipality of Pianoro, Bologna, and the 2008 panel for Palazzo della Provincia di Bergamo, consisting of 268 tiles. She also holds important teaching roles: she is Professor of Decoration at the State Art School in Este; she teaches History of Ceramics at the Albe Steiner Institute in Ravenna; she teaches at the CFP Professional Training Centre and the IFTS Technical Course for Ceramic Products, and at the course of Development, Sustainability and Design for Made in Italy, in Faenza. She has taken part in numerous group exhibitions, and she has received many awards at an international level, particularly in the United States and Japan. Her work has been published in many important Italian magazines, and it has also been featured in the *New York Times*. She is constantly engaged in research on traditional forms, styles and decorations, generating an oeuvre that is increasingly cultured and sophisticated. As a contemporary ceramist, she creates limited-edition, serial and site-specific ar-



Selene verde
majolica, green glazes
base thrown on the wheel
h 65 cm, hand-shaped corolla,
corolla Ø 30 cm photo - Raffaele Tassinari

tistic projects. Her intense teaching activities comprise regular foundation and advanced courses in the Faenza majolica technique at Villa Emaldi, where she lives and works.

Antonietta Mazzotti is the perfect expression of Faenza's *genius loci* and the city's ceramic arts. She has been invited, winning recognition, by the most important contemporary events, and by national and international institutions dedicated to crafts excellence, such as Collect in London (the principal event organised by the British Crafts Council) or *Artigianato & Palazzo - Botteghe artigiane e loro committenze* (Crafts & Palace - artisanal workshops and their patrons) held at the Corsini Gardens in Florence. Her most recent and important exhibitions include an invitation from the Michelangelo Foundation for Creativity and Craftsmanship to take part in the first edition of *Homo Faber 2019* at the Cini Foundation in Venice, a unique cultural event highlighting artistic crafts and top-level European artisanal skills.

In 2020 she was a signatory of the Golden Book for Italian Artisanal Excellence at the third edition of MAM – *Maestro d'Arte e Mestiere* (Master of Arts and Crafts), promoted by the Cologni Foundation for Artistic Crafts, in collaboration with ALMA, the International School of Italian Cuisine: this special award is dedicated to expressions of excellence in the field of Italian crafts. Faenza includes Antonietta Mazzotti and her unique studio ceramics amongst the city's acknowledged masters of the ceramic arts. Her atelier, founded in the 1970s, is hallmarked by the creation of majolica pieces of impeccable taste and classic inspiration. Antonietta constantly revises her production, which comprises one-off pieces and limited editions for interior design and the home. Vases, centrepieces, bowls, functional and decorative objects that look like sculptures.

Instagram: [Antonietta Mazzotti ceramica](#)
Facebook: [Antonietta Mazzotti ceramiche](#)
ceramicheazzotti_emaldi@hotmail.com
www.ceramicheazzottiemaldi.com



Rings, majolica, coloured glaze, thrown on the wheel, hand shaping, third-fire gold applied by brush
h 25 cm, ø 16 cm photo: Raffaele Tassinari





KAREN KARNES

Master of Innovation

MARC LEUTHOLD

Ceramics connoisseurs have long admired Karen Karnes' pottery and for years I heard stories about her innovative ceramics at Round House – textile designer Jack Lenor Larsen's first country house in East Hampton, New York. Last summer I received an invitation to study Karnes' work at this house.

The Marks Project, Dictionary of American Studio Ceramics 1946 Onward, informs us that Karen Karnes, 1925-2016, was born in New York City and passed away in Vermont. She attended Brooklyn College and earned a master's degree at the New York State College of Ceramics during its glory years. An early "hippie," she joined a residential commune in Stoney Point, New York for several years. Exceptionally, she was the resident potter at Black Mountain College from 1952-4.

Black Mountain College was located in rural western North Carolina and was something akin to Germany's world famous Bauhaus



opposite page and left -

Round House

guest house with roof cover and rooftop finial by Karnes

it could be heated on a stovetop without breaking. It was a ceramic equivalent to Pyrex glass. Karnes was well known for making Flame-ware lidded baking dishes. Flame-ware clay has a great deal of grog in it so it does not shrink in the firing process. This greatly reduces thermal contraction and expansion – which enables it to withstand rapid temperature fluctuations.

Jack Lenor Larsen, the great weaver and crafts collector, often voiced his admiration for Karen Karnes. It was through him that I first handled Karnes' pottery. Larsen was fond of telling the story of one of his Karnes Flameware casseroles. He had lost the lid, and thirty years later, maintenance workers found it at the bottom of the garbage incinerator of his New York City apartment building. Jack had accidentally thrown the lid in the garbage and dropped the garbage bag down the incinerator chute on the 11th floor of his apartment building. The lid was unbroken by the 30 meter fall and remained in the incinerator for 30 years. The lid survived thousands of tons of trash being thrown on top of it and being burned every night. In fact, the decades of abuse subtly enhanced the lid with a slightly warmer patina. Larsen was keenly interested in Karnes' work and career and dubbed her one of his three chosen "sisters".

Years later, I admired a vase – pictured in this article – that Jack Larsen bought during our friendship. The shallow wide vase did not need a "frog" because of the narrow pipes she attached to the rim. These easily hold flowers upright. Because the vase was so easy to use, it was filled with flowers during almost every one of my many visits to LongHouse Reserve – Larsen's second country house created with his partner, Peter Olsen. This vase was typical of all

School. With shaky finances, the College was founded in 1933. Bauhaus instructors Josef and Anni Albers were the first artists invited to teach at Black Mountain College. Incredibly, in 1939-40 Walter Gropius and Marcel Breuer were commissioned to design a campus for the College. Their models were exhibited at the Museum of Modern Art in New York City in 1940. For many reasons, it was decided to not go forward with those plans, and instead, in 1940 Lawrence Kocher designed a modern reinforced concrete structure that was built by faculty and students. During these years, brilliant creatives gravitated to a modern but humble campus with a progressive curriculum in a setting of great natural beauty. Jackson Pollock, Peter Voulkos, Bernard Leach, Shoji Hamada, M.C. Richards, John Cage, Merce Cunningham, Robert Rauschenberg, Willem and Elaine de Kooning, Kenneth Noland, Cy Twombly, Ben Shahn, Dorothea Rockburne, Franz Kline, Arthur Penn, Buckminster Fuller, and many other extraordinary artists worked or studied at Black Mountain College.

Numerous articles and resources cite Karnes' time at the College and her commitment to making sculptural pottery. But Karnes was not only a potter. What seems to have been largely overlooked is her inventiveness in using the ceramic medium in unusual practical applications. For example, at Black Mountain College, Karnes created ceramic grave markers for people who died at the College. www.blackmountaincollegeproject.org/ARCHITECTURE/CAMPUSES/LAKE

The nature of Karnes' life experiences and her time at Black Mountain College likely encouraged her to be both experimental and innovative. It is widely known that she developed a clay body called Flameware. This clay could go directly into the oven and



ant Karnes-created ceramic cylinders – made on the potter's wheel. Karnes also created the sink and urinal in the downstairs main bathroom. These plumbing fixtures are glazed brown stoneware. They both have held up well through 50 years of use – see images. In the guest house – a separate round pavilion – Karnes created a ceramic fireplace. This is the sole heat source for the room. The chamber of the fireplace, which resembles a wood stove, is entirely ceramic and the flue consists of a series of stacked hollow thrown tubes.

Karen Karnes created stools for outdoor use and some of them are at Round House. In contrast to the roof finials and stove flue pipes, these are irregularly shaped and hand-built. Their form is determined by their function: the seat is contoured to fit the human form. The stool seat also

left and below -
Karen Karnes fireplace

opposite page -
top -
guest house with rooftop finial by Karnes
below -
Karnes sink and urinal in Round House.



of Karnes' work: modern, inventive and very practical. Few potters successfully combine all three of these qualities in their work. For example the exceptional master potter, Hans Coper was less interested in utility and focused on making extremely inventive, visually engaging sculptural works.

Jack Larsen (who collected both Karnes' and Coper's work) was aware of all of this while he was building Round House in 1964. Round House was composed almost entirely of circular structures, either concentric or interconnected. Larsen was invited to collaborate with artisans all over the world – particularly to regions that were not yet integrated into the global trade and industrial system. His role was to help artisans adapt indigenous styles and practices for the international (American) market. As such, he saw unusual objects and houses, and Round House was influenced by similarly shaped tribal structures in West Africa. Larsen's textile showrooms all over the world were designed by Charles Forberg, so it was natural that Larsen and Forberg designed Round House together.

While planning Round House, Jack Larsen remembered Karen Karnes' talents. Larsen commissioned Karnes to create many components of the house. The round rooms had conical roofs, each topped with a 400 kg circular ceramic finial that was hollow and accommodated a skylight. These finials were gi-

has a thin slit carved in it so that water does not accumulate in the seating area. Also, just under the horizontal seating surface are two voids that perfectly fit the human hand and allow the user to grip and move the stool easily. I first saw one of these Karnes stools at the Isamu Noguchi Museum in Queens, New York. The Museum was Noguchi's house during his lifetime, and one of Karnes' stools was the only object I noticed that was not made by Noguchi. With its quiet grace and simplicity, it fit perfectly in that setting.

At Round House, all of Karnes' works are intact, undisturbed and still functional.

I only briefly met Karnes once – in 1999 at the opening of *Clay into Art*, Selections from the Permanent Collection of the Metropolitan Museum of Art. Karnes, visibly pained, lamented that her work was not included. Unfortunate as that was, there are rumours that she had exhibited at the Museum of Modern Art in New York many years before. Also, in 1998, Karnes was awarded the Gold Medal from the American Crafts Council.

Often, some artists' great work is overlooked, and in the case of Karen Karnes, the wider range of some of her most inventive and important work has not been fully acknowledged. Karnes is a master artist with few peers.

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1998 Gold Medal from the American Crafts Council

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Marc Leuthold

is an artist who has been invited to teach and create art in many locations worldwide.

Leuthold has exhibited at the Metropolitan Museum of Art in New York and the China Art Museum in Shanghai.

www.marcleuthold.com
18516622127@163.com





Photo - Jeong Jin-U (Studio Baufoto)



Han, **Mediator-Woman**, ceramic, fibre reinforced plastic
1.5 m x 1.8 m, 2007 photo - Intersect Group

INTERSECT

Three Korean ceramists expanding the horizon of ceramics

YOON-KYUNG LEE / DIETER JACOBS

INTERSECT is the group name of ceramists Young-Sil Han, Eun-Mee Lee, Soon-Jung Hong. They have many things in common: they studied at the same university in Korea and later abroad, they have worked as lecturers and art ceramists. They work individually and as a group. They live in the artists' village, Heyri Artvalley in Paju, around 40 km north of Seoul, and have their studios and exhibition space there. Han also has a private gallery, Ponetive Space (www.ponetivespace.co.kr), where the works of the group are exhibited.

They go beyond the boundaries of ceramics but remain connected with it. For some perhaps, their projects are too bold and too confusing. But the basis of their work is long reflection on the themes, free discussions, metaphorical interpretation, artistic skills and professional creation. Despite their strong individuality, great harmony exists between them. For sixteen years, they have exhibited as a group every two years. They want to take up multifaceted themes in artistic terms and express them with various materials. Three strong identities create a new, powerful creative energy.

In 2007, their first exhibition took place with the title Intersect. They made the film director Ki-Duk Kim their subject. Together, they watched his films, discussed and interpreted them in their own works. Intersect became the name of the group.

Han – *Mediator Woman*: the work symbolises a

scene in which wishing and hoping are expressed. Lee – *The Eye*: 108 of her own functional ceramics are packed in cloth bags, which symbolise closed eyes in everyday life. All the bags together represent an open eye. Hong – *Journey*: specific films are represented with three objects representing an eternal journey. However, all the bags together represent an open eye.

Lee, **Babsang Tower**, ceramic, small dining tables, installation 3.7 x 2.1 m, 2011
Foto - Gruppe Intersect



2011 *Filtration* – in the field of visual art, makers (artists) encounter viewers (audience). The communication between them is based upon “the commonality of value in life”, which leads to understanding without words. Is this communication realistic and real? This question became the theme of the third exhibition. Each of them took photos on subjects chosen themselves, which they passed on without explanation. On the basis of each member’s own perceptions, new photos were taken and passed on. Finally, they discussed the photos and realised that they had all interpreted the subject differently (filtered) and became more aware of themselves. Finally, they each expressed what they had learned in a ceramic work. The discussion of the photos they had exchanged was summarised in the catalogue.

Lee – *Babsang* (laid table) Tower: “Our everyday lives follow the same routine without much happening. These days accumulate, emerge as an individual’s identity.” Hong – *Passage*: “What we perceive, can others perceive it too?” Only a trace remains on the inside of artificial flowers dipped in porcelain slip, glazed and fired

2015 *Lightness/Heaviness*, “Wanting to be light. But it is not easy.”

Lee – *Weight of lightness*: handbuilt, dried, 5 cm-tall pyramidal, hollow, light clay objects are thrown into an aquarium one after another. In contact with the water, they begin to dissolve in different ways. A video captured the time until they had all completely dissolved. “The idea of how I could keep heavy clay floating on water led me to this experiment. The clay symbolises life and water, dying. How you regard this process and how you feel is up to the viewer.”

2017 *Forbidden Games*, “I hear the beginning of my story from others.”

They tried to realise an out-of-the-ordinary idea again. They each made a work, documented it and passed it on with a description to the next, who then worked on it according to their own ideas and made something new of it. In the end, the first one made something new of what she had received back. The three final works were exhibited. “We wanted our own ideas to be read by others and encountered unfamiliar thoughts that surprised us greatly.”

Han – *Very Personal History*: “How far can one’s personal history be linked to the history of humanity and can they influence each other?” Hong – *Not Really Personal*: “Someone asked me whether a person and history can influence each other. Since then I have not been able to be really personal with anything. We are mutually influenced, are connected to each other and go into the unknown.” Lee – *Hole*: “Whether it is personal or not, it is all nourishment for the gigantic story that is connected to chance and the schematic procedure and that like a black hole, sucks everything in and expands.” Han – *Plant and Raise* (final work): “Small white cones, shoots of history, were pulled into the pit. I wanted to save them. While I was carefully planting the shoots in flower pots, I got to know Hong and Lee inside their thoughts. I hope the shoots stand firm.”



Hong, **A Sponge Exploration**, crochet yarn, porcelain, wire
variable installation, 2019 photo - Intersect Group

Han, **Root’s Question**, clay, sand, root, ø 3.5 m, 2019 photo - Gruppe Intersect



Hong, **103 Viewers**, detail of the installation, notes, everyday items
porcelain objects, 2021 photo - Jeong Jin-U (Studio Baufoto)

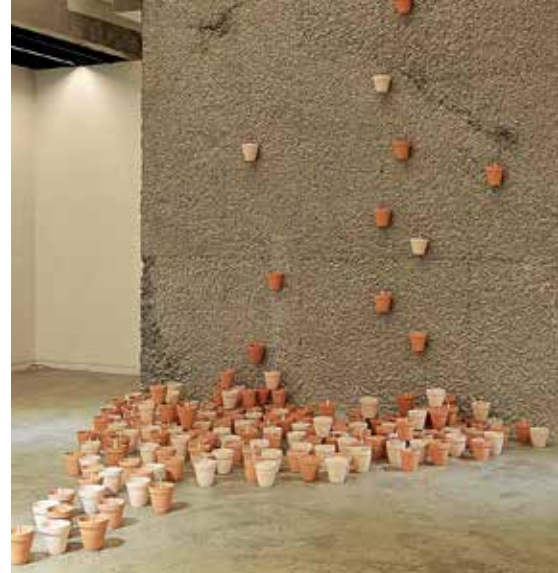




Hong: **Not Really Personal**, installation
Newspaper, porcelain, cord, 2017
photos - Intersect Group



Lee: **Hole**, newspaper, porcelain, earth, cord
installation, 2017



Han: **Plant and Raise** (final work)
porcelain, clay, installation, 2017

2019 *An Accidental Start*, "A story about something that is simple and can easily be touched."

Han – *Root's Question*: "A root found by chance that has a perfect, beautiful form. What was the root before the root? What are humans formed of? Water, fire, wind, earth and spirit were represented as human figures. They take root from the source of life." Lee – *A Little Turmoil*: "A flower vase that never once held flowers fell. Earth sealed by fire broke into 67 shards that were given the names of wild flowers, were numbered, weighed, photographed and ground up. I have captured the whole process in a video and exhibited it with the ground shards, which I then returned to nature. We stand upon past time and thus become the content of time ourselves." Hong – *A Sponge Exploration*: "The scouring pad is essential in everyday life. I crochet them myself. This task is no different from working with clay. For the installation, I formed pieces of porcelain to stabilise it. The scouring pad changed its location from the kitchen sink to the exhibition space. Later it will return to the kitchen."

2021 *Come Across Myself Between Them*, "What do I learn from myself when I see myself in a mirror."

They decided to read various poems and selected two well-known ones in which self observation is described symbolically. The project began with reading the poems, then transitioned into a search for their own selves and the subsequent creative process was organised in the form of a daily interactive performance with visitors within

the framework of a six-month workshop.

This process was a new experience for them. The progress of the workshop was documented according to the calendar in the catalogue.

Han – *A Collection of Short Stories*: "I wanted to look at myself more objectively and asked myself what I could find my reflected self in. In every decision I make, I encounter myself. But what was I really like at these moments? Crucial thoughts that shaped me are represented in my three works." *A Tree*: "Standing before a tree I see myself as a person who would like to be like a steadfast, rooted tree." *A Well where the World Reflects*: "Books influence me a lot. In books, I seek the path I want to go along, that I try to

Lee, **The Eye**, ceramic, cloth, paper, installation, 5 m x 2 m, 2007 *photos- Intersect Group*





Lee, "A little turmoil", ceramic sherds, sticker, video document installation, 5 x 2 x 3,5 m, 2019 photos- Intersect Group

continue to go along and on which I am dreaming." *Meaning of Choice*: "Between the time and the space in which I have moved, I try to find myself. I often encounter signposts there that I either regard in peace or that swiftly fly past me." Lee – *Mirror or Well*: Lee thought about clay as a material and asked herself whether an art ceramist always had to use clay to express themselves. She imagined the exhibition space as a mirror of the self. She connected cords to a lump of clay and wrapped it. Every day, she added further layers from various materials with new meanings. This is like in daily life: "Cover up what I cannot accept but that nevertheless remains within me." In the exhibition, she installed her work with a projector that continually projected images of the various stages onto the work. Through this kind of presentation, she shows the concealed layers and her various emotional states. Hong – *103 Viewers*: She took various everyday items to the workshop from home. The visitors were asked to select one of these items that appealed to them and to leave a note of their thoughts, which Hong then translated into works in porcelain. This action was an encounter with the other self, which she discovered through the visitors and that she explored during the making process. "But the ceramic works cannot entirely capture this differing view and are ultimately an expression of my own interpretation."

On the Way

The group Intersect aims to put ceramics on a new artistic level that goes beyond pure craft skill. With feeling, intensity, concentration and delicacy, which have developed through contact with earth (clay) as a material, they have established themselves on an aesthetic level via various materials and techniques. Before their next group project, each of them is planning a solo exhibition.

YOON-KYUNG LEE

studied fine art specialising in ceramics at the EWHA University in Korea (BFA) and ceramics at the technical college in Höhr-Grenzhausen (graduate engineer). She lives and works in Germany and Belgium (cf. New Ceramics 5/2005).

Coauthor: DIETER JACOBS studied ceramics at the technical college in Höhr-Grenzhausen (graduate engineer). He works in the field of industrial glazes and enamels.



Han, "A well where the world reflect", h 90 cm, mixed clay, 2021 photo - Jeong Jin-U (Studio Baufoto)



Lee, *Mirror or Well*, installation, mixed media, video 2021 photo - Jeong Jin-U (Studio Baufoto)

Young-Sil Han

1983 B.F.A. College of Fine Arts Ewha Woman's University (Seoul, Korea), 1985 M.F.A. Graduate School of Ewha Woman's University (Seoul, Korea), 1988 M.F.A. Academy of Art University, San Francisco, California, USA, 1990-1993, study visit, Paris, France.
zagae@msn.com

Eun-Mee Lee

1991 Ceramic Art Training of Radcliffe College (Boston, USA), 1991 B.F.A. College of Fine Arts Ewha Woman's University (Seoul, Korea) 1993 M.F.A. Graduate School of Ewha Woman's University (Seoul, Korea), 1995 Istituto Statale d'Arte per la Ceramica (Faenza, Italy).
lembound@naver.com

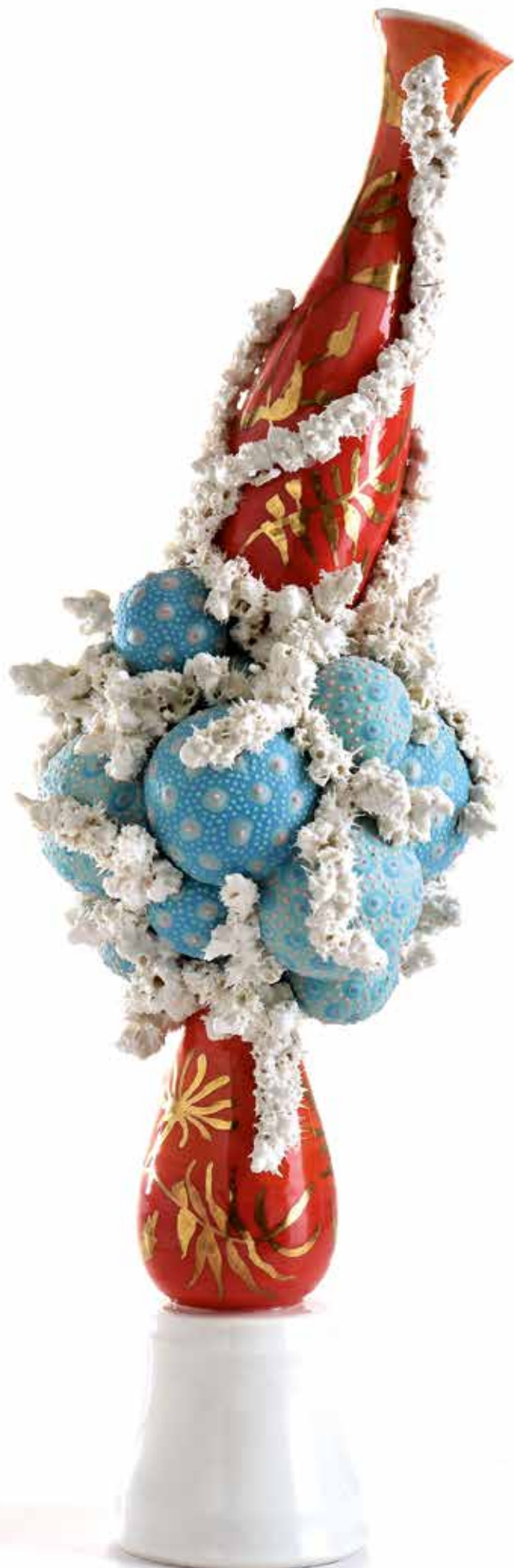
Soon-Jung Hong

1990 B.F.A. College of Fine Arts Ewha Woman's University (Seoul, Korea), 1993 M.F.A. Graduate School of Ewha Woman's University (Seoul, Korea), 1995 Istituto Statale d'Arte per la Ceramica (Faenza, Italy). cerahsj@naver.com

MENDY ARP

Do not touch! Understanding permitted

RAINER BESSLING



In Museums or near high tension power cables, in many locations, signs warn, "Please do not touch!" Among the wide range of graphic interpretations, a monstrous hand dominates, crossed through with a thick red line. During the pandemic, distancing rules have gathered pace and close human contact is listed in the catalogue of hazards. Hugging is banned.

In her latest ceramics, Mendy Arp has taken up the current distancing regulations in striking fashion. On a goblet, the English legend "Please do not touch" is presented in bold colours. The characters in signal red, shading to yellow, outlined in black with drips of colour at their foot resemble graffiti and comics. Image and word, wall space and sculpture interact. The goblet form is occupied like marking out territory. The garish colour defines a contact zone as a battle zone between opposites.

That tags make the leap from the streets to a vessel type bound by tradition, with quotes of pleasing decor is typical of Mendy Arp's artistic strategy. In her works, she arranges encounters and dialogues between disparate elements. This may appear surreal and provocative and destabilise familiar certainties regarding ceramic creation. But above all, it has humour, and humour draws nourishment from contrasts, surprising transgressions, encroachments on alien fields of meaning and contradictions. The ban on touching is preceded by touching. Smile please! Smiling and understanding are permitted.

But more than a prohibition attaches to the boldly used goblet. Right up to the tip, finely-fibred, fluffy vegetation spreads, a seemingly organic weave reminiscent of vegetal phenomena. Red spherical forms also occupy the vessel's surface. They seem to have penetrated through the walls. The infestation reminds us of representative models of the invisible virus. Just as tags shake up stuffy ornaments, intruders attack the body of the ceramic work. The goblet – being in porcelain references its fragility – seems to recoil in fear. The burden of the alien bodies almost drags it to the ground. Destabilisation and instability. Thus a symbol of the present?

With her latest work, ceramic artist Mendy Arp continues a previous line of thought in her work. Even before the virus had us in its grip, her exploration of parasites and the parasitical began. Precisely because Covid-19 did not entirely define our daily lives, she was not concerned only with this attack on health and life. She focused on a form of existence that infests a foreign habitat, nourishes itself from this host and forces it to adapt. We encounter this phenomenon in society too, our thoughts are continually under attack from verbal viruses, from the virtual. And then there is art. Are parasites and parasitical strategies a danger or far rather a breeding ground for a vigorous renewal of the aesthetic?

Anomalie II ("Anomaly II"), 2021, porcelain, engobe, glaze, burnish gold
46 x 18 x 16 cm photo - Rainer Braun

In Arp's ceramic *Parasites*, a formal status is found that opens up numerous symbolic associations. Many of her sculptures balance precariously. A supporting vase does not stand centrally on its foot. Overhanging forms in the second storey of the sculpture wobble on spherical bowls. In later works, cohesion and stability are taken to the limits of the feasible, thereby referencing the artist's virtuosity. What in one case still manages to create the impres-



Parasit VII ("Parasite VII"), 2022, porcelain, engobe, underglaze, glaze
41 x 35 x 20 cm



Please do not touch, 2021, porcelain, engobe, underglaze, glaze
50 x 26 x 20 cm photo - Rainer Braun



Bewuchs ("Plant Cover"), 2020, porcelain, engobe, underglaze, glaze
h 45 cm photo - Mendi Arp

sion of balance between conflicting masses, layers and directions of movement, appears in another as a constellation on the verge of collapse and disintegration.

Arp has learned the craft of ceramics. After a three-year ceramics apprenticeship in a pottery, she enrolled to study fine art specialising in sculpture and ceramics at the University of the Arts, Bremen. She graduated as a master student under Fritz Vehring, who attested that to him, she was the "least ceramic ceramist" that he knew. Arp has always been driven by an exploration of the boundaries of her art. She continues to study the relationship between fine and applied art. However, she does not conceive of ceramics in terms borrowed from "fine" art but has developed her aesthetic anchors and contentual perspectives from the core areas of ceramics on the basis of craft skills and her experience with the material.

Just as the vases in the *Parasites* series continue the themes from earlier groups of works, the models of viruses also have their antecedents. At an earlier stage of her work, forms like spheres covered with radial or spike-like forms may be found

or ball forms resembling sea urchins. A framework of hemispheres is dotted with hundreds of aquilegia flowers, individually dipped in porcelain slip. The spreading blossoms relieve the weight of the overall structure. An impression is created as if the countless feelers were being moved by wind and water.

In the way the artist works within the serial approach in her work with the evolutionary and creative principles of repetition and variation, her sculptures oscillate between organism and construction. They seem to grow from pips or seeds and at the same time bear witness to the successive assembly of individual limbs, evolving from within and concatenation from without. The structural forms of nature and the constructed forms in culture interchange. The compositions discuss the origins of finding form in art and its passing through various realities and conceptions.

Like in the *Parasite* series, the motif and theme of the boundary play an important part in the artist's work as a whole. Vases as representatives of the realm of ceramics are used almost obsessively for this, they are attacked and occupied many times.

Materials, forms and shapes foreign to the genre penetrate the porcelain walls. The objects sway. Fixing the material – so rich in potential through its malleability – through the firing is not entirely controllable, contains a residue of risk which may have an attractively positive effect or may be destructive.

Arp's interrogation of boundaries takes place on the level of aesthetic and artistic identities and identifications. She destabilises supposed certainties that result from habit. She questions conventions and conformities. Her work contains no clayey minimalism nor any neo-archaic abstinence. She keeps her distance from the sacredly sober seriousness of fundamentalist alternative earthiness. She quotes instead baroque abundance with its colour splendour and magnificence of form. The recourse to the pre-modern functions impressively as a bridge into the present.

This historically conscious conceptual unification of the oppositions and poles of existence offers an echo chamber for elementary contemporary states of mind: beauty and terror, sensuousness and intellect, excess and hardship, vitality and death. The artist circles around exchange ratios and examines their impact.

Between desire for contact and distancing rules, meeting is identified as the problem it has always been. In the age of the heterogeneity and diversity, of breakneck transformations and questionings of the binary, a more contemporary aesthetic approach is scarcely conceivable. In the work of Mendy Arp, the discursive remains grounded, materially earthy and inquiringly open at the same time.

DR. RAINER BESSLING

studied German, history and social sciences. Editor in chief for culture of a daily newspaper. Freelance for art magazines. Author of numerous publications on contemporary art.



Krank ("Sick"), 2021, porcelain, engobe, underglaze, glaze, h 44 cm
photo - Rainer Braun



Mendy Arp (b. in Stade in 1977) did a ceramics apprenticeship from 1997-2000 at the Töpferei Niehenke in Hasbergen. She then studied sculpture, specialising in ceramics, under Prof. Fritz Vehring at Bremen University of the Arts and the Ecole supérieure des arts décoratifs, Strasbourg under Prof. Michel Delmotte and Prof. Arnaud Lang. In 2006, she took 3rd place in the university prize at Bremen University of the Arts. In 2007 she graduated as a master student under Prof. Fritz Vehring in Bremen. Mendy Arp's work has been shown in solo and group exhibitions in Germany and abroad.

MENDY ARP

Hauptstraße 15 | 27729 Axstedt
Germany
mendy.arp@gmx.de | www.mendy-arp.de
Instagram: @mendyarp

EXHIBITION
arnoldsche
weekend art gallery #11
**MENDY ARP –
Porcelain Sculptures
ANNAMARIA ZANELLA –
Art Jewellery**

Opens

Friday, 20 May 2022
from 6.30 p.m.
21 - 22 May 2022
10 a.m. – 5 p.m.

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+49 (0)711 / 64 56 18 0
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JANE PERRYMAN

From Light to Dark and Back

LINDA THEOPHILUS

When an artist has finished a major piece of work and is sifting through the world for a new project, one encounter can crystallize their thinking and set off a whole journey of research.

Jane Perryman's previous installation *Containing Time* explored "interlocking ideas of time and place through sequential (ceramic) forms". In 2017, her attention was focused by an article on circadian rhythms and the profound effect the light-dark cycle has on every aspect of life on earth. This started a 5-year commitment that has resulted in her major new installation, *From Light to Dark, Dark to Light*, which opens at Ruthin Crafts Centre in Wales in April 2022.

Reflecting recently on the inception of this work, she describes a visit she made in 2018 as having a subliminal effect on the development of her ideas. In the harsh light of Jaipur in India, a huge 18th century sundial makes visible, millimetre by millimetre, the movement of the sun, as it casts a shadow on the tower-





left and below - **From Light to Dark, From Dark to Light**, installation bowls engraved with changing angle of solar noon photo - Jane Perryman

ing arc of the Samrat Yantra, a stone sundial of enormous proportion.

Encounters with scientists, both face to face and through their writings¹, led her to become inspired by the world of scientific data. I have been fortunate to visit Jane on many occasions since 2017 and have had the privilege of seeing her turn figures, charts and diagrams into a series of hand-coiled ceramic forms, incised wall-plaques and her signature rocking bowls, now embellished with fine angled lines, all dictated by the sequence of the numbers she tenaciously collected over a year.

Intrigued that biological clocks are embedded in our genes and reset at sunrise and sunset each day, she set herself the task of recording her own data. Every fortnight on a Thursday from midsummer, through the cold of winter and round to summer again, she documented the five changing astronomical timings of dawn (civil twilight), sunrise, solar noon, sunset and dusk (civil twilight).

For *Containing Time*, she had collected natural materials every week for year from wherever she found herself in the world. Now, strangely precedent of "lockdown", she chose a fixed location – at 52 degrees latitude, the site of her home and studio in rural East Anglia.

This is a landscape she knows well and experiences its weather, its sights and sounds on a daily basis, through the physicality of walking, of stopping, of seeing. Now at fortnightly intervals she sat in the same spot and looked across the valley to the eastern horizon, recording the time and angle of the sun – cool, precise data, but also much, much more.

She writes: "... throughout a year I sat at a table under the oak tree, engaged my senses and documented each experience with text and photography.... Whatever the weather I spent many hours there; the structured repetition enabling me to observe and record the gradual changing landscape of light, seasonal rhythms, weather, animal, bird, and insect life....

"The scientist had suggested I use a time-release camera to record the timings, which would have avoided sleep deprivation and challenging weather conditions, but I needed to experience it first hand.

"This is the pivot – the approach to research that begins the journey from head to hand, that leads to a new object being in the world, its final form and dimensions dictated by the individual artist that makes it.

"The scale of making of a piece relates fundamentally to the tools that create it, and also to the human body that controls and guides. We normally call it handwork, but it involves the whole body, if to varying degrees. And so the maker's body leaves traces that display different scales of action."²

From *Light to Dark, Dark to Light* is the result of slow, incremental processes. First, the distilling of many charts and lists to three variables – the angle of sunrise and sunset against the horizon, the changing of daylight hours from summer to winter solstice and the angle of solar noon. Jane's records and first translations are pinned to her studio wall –forming an unplanned black-on-white collage that has made a strong visual impact on me at each visit.

"I could have anticipated the changing forms with the help of a computer programme, but I wanted to discover where the form would go and how it would be revealed slowly in real time. I had to put my trust in the outcome."

Research Wall photo - Douglas Atfield



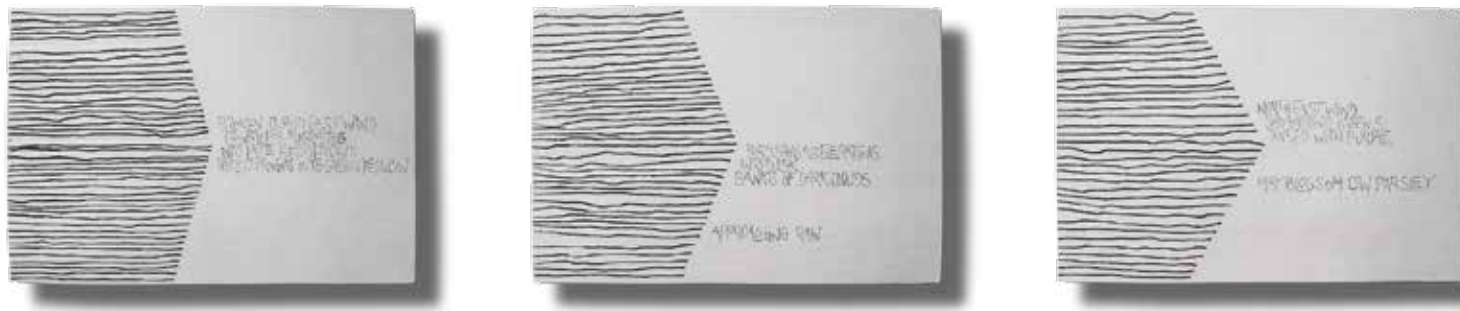


left and below
**From Light to
Dark, From Dark
to Light**
installation
photo - Douglas Atfield

For her first trials, Jane settled on hand-coiling to raise vessels 42 cm high before firing. Initially using a round base and extruded coils, she realised that the physical challenge these posed would be hard to sustain over the 26 ceramic forms required to reflect the fortnightly observations. By changing the base and using handmade coils, flattened to strips, she reduced the physical impact, accepting that her body's limitations had led to the solution: she had achieved the incremental making she sought.

The 26 forms twist upwards from the same elliptical base, first towards the angle of sunrise (summer to winter) and then back towards sunset, facing west (winter to summer). The twists are progressively more extreme when formed by the angles of the winter solstice, when dark most markedly overwhelms light.





From Light to Dark, From Dark to Light, installation, wall plaques

Jane has also reflected on a further relationship to her own body:

"During the physical making time I became aware of almost becoming the forms as they emulated the twisting yoga poses I practise where the base is static and the torso lifts and turns gradually or extremely away from it."

Similarly, the height of the forms is dictated by her physical dimensions – her height, the width across the shoulders, the length from fingertip to elbow.

The resulting work is intensified by the positioning of the 26 forms, displayed in 2 rows of 13. The vessels sit foot to foot. Side lighting picks up each rolling edge as it rotates upwards and deepens the shadows, bringing a greater sense of compression and drama.

26 wall plaques edge the central element of the installation. These carry Perryman's observations, distilled into 4-line poems, placed in conversation with wedges of lines, each blackened indentation representing 15 minutes of daylight, the varying spacings reflecting the changing length of days.

Throughout the year of observation and data-gathering, Perryman worked in close collaboration with composer Kevin Flanagan. Matching her tenacity, he too sat under the oak tree, making fortnightly recordings of birdsong.

In the final 28-minute sound cycle that wraps around the installation, this avian melody mirrors both the place and seasons as it rises to a crescendo at midsummer and becomes short isolated phrases that surprise and please at the winter solstice. The piece is further accented by the sharp "pings" of the finished vessels when struck. A constant throughout is the deep resonance of a solar hum, subtly tying the aural and visual elements back to the same source, to the sun.

The spherical rocking bowls are the final visual element of the piece, their instability an elegant reminder of the constant motion of the earth's rotation that is the source of the seasons' changes, the tick-tock persistence of time and the ratio of light to dark, dark to light.

(1) Eg: *Rhythms of Life* by Russell Foster and Leon Kreitzman.

(2) Malcolm Martin: *The Scale of Making; The Body Politic, The Role of the Body and Contemporary Craft*, Crafts Council 2000

LINDA THEOPHILUS

is an artist, arts administrator and curator.

She is a former Associate Director of the British Ceramics Biennial.

69 South St, Colchester, CO2 7BL, UK

GALLERY

From Light to Dark From Dark to Light

9 April – July 2022

Ruthin Craft Centre - The Centre for the Applied Arts

<http://ruthincraftcentre.org.uk/>

Jane Perryman

1965-1969: BA in Ceramics at Hornsey College of Art, London, 1970-1971: Post Graduate Certificate of Education, Cardiff, 1980-1981 British Council Scholarship to KeramischWerkcentrum, Holland.

SELECTED MEMBERSHIPS: International Academy of Ceramics, Craft Potters Association – Fellow, Crafts Council Photo-store of Selected Makers

AUTHORED BOOKS: 2008 *Smoke Firing Contemporary Artists and Approaches*, published by A&C Black, University of Pennsylvania Press, *La Revue de la Céramique et du Verre & Haupt*. 2004 *Naked Clay Ceramics without Glaze*, published by A&C Black & University of Pennsylvania Press. 2000 *Traditional Pottery of India*, published by A&C Black & *La Revue de la Céramique et du Verre*, 1995 *Smoke Fired Pottery* published by A&C Black.

AWARDS include British Council & Arts Council travel / research funding to the Indian Ceramic Triennale, Jaipur (2018), World Ceramics Biennale, Korea (2005) and the Fletcher Challenge, New Zealand (1991). Finalist in the Open to Art, Milan (2014)

JANE PERRYMAN

Wash Cottage, Clare Rd, Hundon
Suffolk CO108DH, UK

www.janeperryman.co.uk

www.instagram.com/jlperryman47

photo - Douglas Atfield



DIDEM MERT

*in
conversation
with
Monika Gass*



Collage Soup / Cereal Bowl, 2022, stoneware, glazes, washes, cone 5 ox., 8 x 8 x 3.75 inch



Was ceramics always your favourite medium - and why?

Love this question! Growing up I'd draw, paint, and use just about whatever materials I could get a hold of to express my creativity, ideas, and thoughts. My dad, being a woodworker, would often take me to his shop when I was younger and I'd hide under the finishing tables and make sculptures from the sawdust and wood glue to hold the sawdust together, much like when using water to hold together a sand castle on the beach.

In primary school we had one day a year we could work in clay. It was the very first day I touched the medium I knew it was for me. Clay is so malleable, you move, the clay moves. Being in my dad's woodshop I was always frustrated that to manipulate wood there were many loud noises and sharp tools I couldn't use as a child. It's incredible to be able to manipulate a three dimensional material with just your hands, but add in the addition of heat and we have a real party!

To create utilitarian wares from clay combined all of my interests. Growing up watching my mom make complex Turkish meals and enjoying the delight good fresh food gave us, paying homage to my father's craft in the woodworking field, my interest in geology, and my creative energy were all able to come together within this medium so perfectly.

Your "DIDEMMERT" design is easily recognizable in every photo I see – even if you introduce us to new ideas – new colours – new forms and elegant deco. What load of work is behind that, which ideas are driving you and what do you try to show us in your special way?

This is something I try not to think about too much; creating cohesive work that still has its differences. Since a young

age I was always told by my teachers, professors, mentors, and peers that even though I created many styles of work they all could be seen similarly; that I made them. This became especially apparent for me during grad school. During graduate school each critique I had, even when showing what I thought to be very different work, a peer or professor would say, "It's different, but I can still see your style and you in the work. You made this work and there's no doubt about that."

In many ways I consider myself first and foremost a designer rather than a ceramicist/potter. We are constantly fed information through use of design all day everyday. I think about the feeling I want to evoke with my work, then I think of the colour, imagery, and texture relating

guage through the symbols and designs that only I know. It's not like I can look at a piece and form a sentence through those symbols and designs, but I can more so see how I was feeling when making and decorating a piece. To do this I draw with pen on Bristol board, scan the drawings into my computer, clean it all up, and create stencils to decorate with and sometimes will create sketch collages in the computer as a method of sketching form and design.

For instance, stairs and arches in my work can



Bling Ziggy Zag Double Vase, 2021, stoneware, terra sigs, glazes, washes, fired to cone 5 ox., lustre fired to cone 018 ox., 7 x 3.75 x 3.75 inch

to that. Then I consider the techniques I'll use regarding how it should be made and finally ensuring it fits into the theme of all of my work I've ever made.

There are definitely pieces I make that don't quite fit my standard of that; maybe about two pieces every firing, if not more. Sometimes I'll attempt to branch out in a different sort of way to take risks and keep things fresh in the studio. There are times it works and times it absolutely does not. I make sure to keep those failures around for a while though because when I'm confronted with them daily I realize ways in which I could change variables to make it a successful piece.

To be totally honest all I do all day when in the studio is first and foremost use my hands to create, but it is uninterrupted time to think. Think about life; what was said on my 8th birthday, think why is there literally an app for everything and does that actually make life easier, how is Jenny doing, what are COVID cases like today, what was that one bread recipe I made over 11 years ago, etc. etc. etc. It can become exhausting constantly thinking; being with my thoughts.

Much of the designs, imagery, and colours of my work are ways to discuss these things from a lighter perspective. I create a sort of lan-



Bling Ziggy Zag Lamp, 2021, stoneware, terra sigs, glazes, washes, fired to cone 5 ox., lustre fired to cone 018 ox., 7 x 7 x 15 inch

have several meanings. If the arch is coming upward I'm feeling good, the sun is out, life's great. If there is a negative space within the arch I'm feeling a little lonely and know I need some good time with friends or outside of the studio. An arch dipping downwards often relates so sadness or the lack of sunlight during the winter time. Stairs, which is a design I've been using more recently, can mean several things based on their orientation as well. Are COVID cases up or down that day? Have I gotten to my goals this week?

Teaching – how important is that for you and would you change your studio etc. and perhaps become a professor, teaching full time?

GREAT question. I adore teaching. Seeing a student struggling and then experiencing that, "Aha!" moment is so rewarding. For me, teaching is theatre. I not only want to teach students, I want to give



Collage Butter Get Some Dish, 2021, stoneware, glazes, washes
fired to cone 5 ox., 7 x 3.25 x 3.75 inch



2 Collage Travel Mugs, 2022, stoneware, glazes, washes

them an experience that's fun, lighthearted, passionate, welcoming, and warm.

From 2018-2021 I managed and taught at a studio on the West Coast. I was teaching quite a lot and when I resigned I knew I needed a break from teaching. I wasn't sure if I'd go back to full-time making once I resigned, but through working in the studio, speaking with my therapist, and doing the work to relearn the person I am I was able to realize that I, at the pit of my soul, am a maker AND an educator.

To feel whole I need to spend at least three fourths of my time in the studio creating or doing tasks related to that. The other quarter of the time is dedicated to teaching. I've been teaching virtual workshops through Zoom and more and more in-person workshops, once again.

People change. Goals change. Life is full of cycles and nothing is predictable (for the most part). At this point in my life and career I do not think I'd go back to a full-time job. Variety in my day, week, month, and year is necessary for my mental health and studio practice. Being in a full-time position makes me feel trapped. I would love to eventually find a part-time position at a residency or something of the sort, but for now I'm very happy having a moment in solitude with me and my clay.

Your are very active in social media – with elegant and professional presentations of your pieces, – why is that so important for you – to be so perfect? How is selling – better to say online selling in “Covid19 times”?

Well it was a struggle to get back to posting more on social media as I got back to full-time making in July of 2021!

It's important to me to have a sort of style or theme of design with my social media accounts. The idea I mentioned earlier, that I think of myself first and foremost as a designer, is really where this originates from. I want a viewer to read and see my social media pages as all of the things I create.

Getting back to selling work as a full-time studio potter has been interesting as well. I've started an email marketing list, update my online shop on the 1st of each month, and am enjoying taking more control over my sales. To know where my pieces are going and write a personal thank you card to each person and even communicate with them over social media or email is refreshing and keeps me engaged in so many ways. I need lots of solitude throughout my day, but I like to think of myself as an extroverted introvert. Connecting with people and chatting about work and life warms my heart.

I have also been sending work to galleries and fulfilling wholesale orders. Wholesale is definitely something I want to get more into, but in regards to galleries I am much more selective with which galleries I do and don't work with. I'd rather be the one selling to my audience to have the connections I discussed above. It also seems that most galleries need to reevaluate their model. A 50/50 split between the gallery and maker of fine art pottery doesn't seem quite right. With wholesale I'm all about it and that's because with wholesale accounts I charge 50% of the regular retail price of my work, plus shipping of the work. 50% of the total is due before shipment and the other 50% + shipping is due within net 30 days once the shipment arrives. It's a simple model that feels good. The gallery/shop purchases the work outright ensuring they are going to work hard in order to sell it because they've paid for it in advance. It keeps me making, experimenting, and happy!

What's your next project / what's going on for you right now? What can we expect after pandemic...???

Well, I just moved into a new studio and apartment in Sebastopol, CA. I'm hoping to be there for at least several years! I've been moving from place to place my whole adult life and I'm hoping to settle down for a bit.

In the New Year I started a Mug of the Month Club which is



fired to cone 5 OX., lustre, fired to cone 018 ox, 4.5 x 3.75 x 5.5 inch



Confetti Bud Vase, 2021, stoneware, porcelain, glazes, washes, fired to cone 5 ox., 4.5 x 4.5 x 4 inch

leading to more ideas within a similar vein. This is a great way to add a piece of handmade pottery to your collection each month, keep some pieces for yourself and gift some to others, or gift the subscription to someone else entirely! One of my goals for 2022 is to have a more stable income so I'm not anxious each month about paying bills and rent. There's this notion of "the starving artist" which I think is bogus. Why should we be expected to live a life of scraping by when we pour our blood, sweat, and tears into our work? Studio work IS work! Yes, I love what I do, but that doesn't mean that it's not difficult and took years of training, testing, and studying (not to mention a slew of student loans since I decided to go to grad school...). It's difficult to make a living as an artist, but it's what feeds my soul and allows me to think and process and grow as an individual.

I'm getting back into teaching more in-person workshops again (contact me if anyone is interested in hiring me for a workshop haha!). For the past 7 months I've been working on creating a back stock of work so I can spend several months focusing on making more sculptural functional objects. Large planters, soap dishes, large lamps, sets, + more is just a bit of what I'll be focusing on in the next few months.

Another BIG STEP for me this year is attempting to take care of myself and do nice things for myself more often; physically and mentally. I've been making sure to visit friends, take time off when I feel exhausted, take more trips, and hike and camp more. In the past I've been really awful at taking care of myself and would push myself far too much. I'm only human and I need to take care of myself now to ensure I will be working in clay for years to come!

MONIKA GASS

is a ceramist, art historian, author, juror, curator and was director of the Ceramics Museum Westerwald until her retirement. She is a board member of the AIC / IAC Geneva.

Didem Mert was born and raised in Cincinnati, OH. She received her BFA (ceramics) from Northern Kentucky University in 2014 and her MFA (ceramics) from Edinboro University of Pennsylvania in 2017. Mert has exhibited nationally in places such as The Clay Studio, Companion Gallery, Charlie Cummings Gallery, AKAR, The Erie Art Museum, and over forty other venues. Her work was published in Ceramics Monthly's 2014 Undergraduate Showcase. Mert was awarded a first prize grant through the Three Arts Foundation in 2014. She was featured on the cover of Pottery Making Illustrated's January/February 2016 issue and was included on C File's list of 15 Potters to Watch in 2016. She was also featured on Architectural Digest's 10 Ceramic Artists Giving Pottery A Modern Update.

Didem Mert led a residency at Watershed Center for the Ceramic Arts during the summer of 2017. She was honored as one of Ceramics Monthly's Emerging Artists of 2018. Mert was a summer resident at the Archie Bray Foundation in 2018. Didem Mert currently lives in Sebastopol, CA and works as a full-time studio potter and workshop instructor.



Instagram: [@didemmert_pottery](https://www.instagram.com/didemmert_pottery)
Facebook: BUSINESS PAGE & PERSONAL PAGE
Email: info@didemmert.com
Web: www.didemmert.com
TikTok: [didemmert_pottery](https://www.tiktok.com/@didemmert_pottery)

In Heart and Hand

275 years of Fürstenberg. Treasures from private collections

CHRISTIAN LECHelt



Museum Schloss Fürstenberg

In the heart of the Weserbergland region, Schloss Fürstenberg has overlooked the landscape for centuries. In 1747, the world famous porcelain manufactory was founded here at the order of Prince Carl I of Brunswick-

Cup and saucer, onglaze brushwork, Johann Friedrich Metzsch (1706-1766) Fürstenberg
c. 1755 photo: Christopher Kahle, Museum Schloss Fürstenberg



Wolfenbüttel. Like so many potentates of his times, he wished to be in possession of the arcanum for the production of the hotly desired luxury item. It promised prestige and hard cash. However Carl associated the founding of the manufactory even more with the hope of fostering an economically underdeveloped part of his territory. Offering people a perspective through quality craft work – the idea is still irresistibly topical. Yet from a contemporary perspective, the difficulties to be overcome at Fürstenberg in the early years are scarcely imaginable. It took years of experimentation until working production had finally been set up. Since then, the blue “F” – commissioned by the princely founder in person as the trademark – has told of the industry and inventiveness of the porcelain makers at Fürstenberg.

In honour of the 275th anniversary, the Museum Schloss Fürstenberg and the Friends of Fürstenberg Porcelain (FFP) have joined forces to develop the idea for a very special exhibition. From the start two ideas defined the project: on the one hand, exclusively porcelain from private collections would speak of the passion of collectors for the “white gold” from Fürstenberg. On the other hand, these enthusiasts would not only make exhibits available but they would also collaborate on the concept – moving as it were from collecting to curating. Fertile discussions developed from here and a concept emerged whereby the history of Fürstenberg would be illuminated in four areas as well as integrating the exhibits in the permanent collection and effectively complementing it.

The first thematic area is the early years of the manufactory. Through their wonderful imperfection, the exhibits demonstrate the great technical challenges, and the creative diversity gives evidence of the search for a manner of expression appropriate to the material. In addition, local buildings of historic importance are presented: the Old Mill, in which the first laboratory was set up, and the old “Brennhaus” or firing house, where the remains of the oldest porcelain kilns are preserved, is for Fürstenberg something like the Pompeii of European porcelain. After visiting the exhibition, it is thus worth taking an exploratory tour of the village. Further details can be found on recently erected plaques by the FFP.

From 1756 – 1828, a subsidiary for painted decoration existed in Braunschweig (Brunswick), the *Fürstliche Buntmalerei*. The most outstanding painters worked there and customers could place their orders or purchase on the spot. This subsidiary in the capital was the shop window of Fürstenberg. The second part of the exhibition turns its attention to its services, with the *Holländisches Service* ("Dutch Service"), one of the most extensive surviving dinner services from the 18th century presented for the first time in Germany. It was originally made for a Dutch customer, which is where the name comes from. Also deserving of special mention are the fifteen plates and bowls from the famous dinner service belonging to Prince Carl I, decorated with local landscapes by Johann Friedrich Pascha Weitsch and on loan from the Richard Borek Foundation in Braunschweig.

The third part of the exhibition is devoted to a charming type of service: *déjeuners*, i.e. breakfast sets, from all phases of the history of Fürstenberg are linked with an elegant timeline, which is integrated in the permanent exhibition.

These precious items fit in here and complement the permanent display with especially interesting and high-quality exhibits.

In the fourth section, the exhibition closes with a little-regarded chapter from the history of Fürstenberg. After the First World War, a subsidiary for elaborate painted decoration was set up in Dresden. Under the painter Oswald Miersch, elaborate and lavishly decorated porcelain was created that exploited the full potential of the porcelain painter's craft. The background to this enterprise was the booming demand for luxury porcelain af-



Déjeuner Form 1747, gold brushwork, Fürstenberg, c. 1925 photo: Stephan Geiger

ter the war, a trend that was a perfect fit for one of the oldest porcelain manufactories in Germany.

With its hundreds of exhibits, the presentation throws a spotlight on its fascinating themes and shows how the joy of collecting leads to a deepened understanding of the history of the manufactory and its character. It is deeply moving to encounter such concentrated passion that comprehends a 275-year-old manufactory as what it is – an indispensable cultural asset that is thus now and in future just as relevant as at the time of its founding.

DR CHRISTIAN LECHelt

is an art historian and the director of the Museum Fürstenberg.

In Herz und Hand – 275 Jahre Fürstenberg – Schätze aus Privatbesitz
 25 June – 30 October 2022 | Museum Schloss Fürstenberg,
 Meinbrexener Straße 2, 37699 Fürstenberg, Germany
museum@fuerstenberg-schloss.com
www.fuerstenberg-schloss.com | www.freundeskreis-fp.de

Tea caddy with cherub decor, onglaze brushwork, probably by Johann Andreas Oest († 1774), Fürstenberg, c. 1765/70
 photo - Christopher Kahle, Museum Schloss Fürstenberg



Bouillon tureen with underglaze blue background, onglaze brushwork and rich gilding
 Fürstenberg, c. 1770 photo: Christopher Kahle, Museum Schloss Fürstenberg



Clay-whistle Figures

Once children's toys, now collectors' items

HANS-JOACHIM KNÖSS

Clay-whistle figures exist in many countries and cultures around the world, wherever potters still make them today and give a voice to clay. Of course they can also be found in museums and temporary exhibitions at home and abroad. If collectors of whistle figures desire, they will find wide-ranging access to the subject on a theoretical level from Jüngling/Grein (1) in their booklet, *Pfeiffiguren aus Europa* ("Whistle Figures from Europe") as well as from Nixdorf, H. (2) in the book *Tönender Ton* ("Resounding Clay").

The booklet by Jüngling/Grein with its numerous illustrations and interesting texts is available through booklooker.de on the web, for instance.

Before we begin our journey for the readers to Italy (Apulia) and Spain (Mallorca), as well as a small detour to Alsace, the author of this piece would like to note that he first came across whistle figures many years ago in the former pottery of F. M. Braun, where he also made his own examples as a hobby. He was shown how to make a clay whistle with two small sticks. However it would go beyond the possibilities of this article to describe the making of clay whistles here. One really has to have seen this in person.

Pottery F.M. Braun
Urberach
photo - H.J. Knöß



In Nixdorf, we find how to make whistles with a stick in some of the illustrations. Precise details of its length and thickness are missing however. Thus the making of clay whistles in the hands of potters may remain their "secret".

Clay whistle figures should not be regarded merely as figural objects however. Frequently, a symbolic value, the character of custom resides within them. One can classify the figures according to the following groups: various rider figures, bird forms and other, four-legged fantasy figures, dragons and monsters, religious figures as well as caricatures and carnival figures.

From master potter F. M. Braun, we know that the rider whistles, little whistles and water whistles used to be intended as children's toys, so that in winter the potters could earn a little extra on the side with this as a leisure activity. To draw attention to their stands at markets (annual or religious fairs and Christmas markets), they gave children little clay whistles so as to perhaps do business with the mothers.

May our readers' journey to Apulia (Italy), Rutigliano and Grottaglie, also known as the town of ceramics, as well as ceramics quarters, animate readers to embark on journeys to these small towns in search of clay-whistle figures. At least a whole week (to avoid time pressure) should be set aside for the "whistle trip".

In Rutigliano, a whistle fair takes place in the second half of January, especially since the production of terracotta whistles has a long tradition there. It is interesting to note that once the young men presented a basket of fruit to their beloved on 17 January (the feast of St. Anthony the Great, the patron saint of farmers. In it there was a terracotta whistle in the shape of a rooster as a symbol of masculinity!

Elsewhere, young lovers use so-called *fischietto*, small clay whistles, with which they "twitter" signals for a tryst to their beloved.

But back now to Rutigliano and the handmade whistle figures, which are colourfully painted by hand. Among the classic whistle figures are customs officers, clergymen, carabinieri, people from the heart of the people. But there are also zoomorphic figurations such as mermaids, fish, frogs or crocodiles.

In other Apulian towns, whistle figures can be found in the shape of swans, snakes, bulls, goats, dragons and other monsters. Burghers, the clergy, madonnas, costumed riders, musicians and figures from the *Commedia dell'arte* (e.g. Pulcinella, Arlecchino, etc.) reflect the colourful diversity of life in the cycle of the year, skilfully and lovingly modelled by local potters.

Mallorca, also known as the "dream island", for whistle collectors too, may now expand our imaginary journey. The



Pottery F.M. Braun
Urberach
photo - H.J.KnöB

We should mention here the Poterie Ignace Friedemann in Soufflenheim, where even today, small sculptures are produced in the form of *gügück* (cuckoo whistle), sifflets and water whistles. Toy whistles (ducks, caterpillars etc.) can also be found. Along side the Friedemann family business, nine (!) further potteries exist in Soufflenheim.

A visit to the Friedemanns, the purchase of whistle figures and perhaps of a *Gugelhupf* form are worthwhile.

Just a recommendation to conclude with, but it is probably already familiar to collectors: Why not ask friends, acquaintances or colleagues from work to keep an eye out for clay whistle figures when they travel abroad on holiday. You may have to provide the travellers with one or two illustrations of whistle figures to make any pickings. Of course it is harder to collect clay-whistle figures than to collect stamps. But that is the attraction and the pleasure for collectors.

HANS-JOACHIM KNÖSS

is a clay-whistle collector. He lives in
Münster, Germany.

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- 2) NIXDORF, H.: *Tönender Ton*, Berlin 1974, p.16 f.

following details may serve to give a preliminary impression of the subject of *siurells* in Mallorca

Mallorcan clay whistles, known as *siurells* are emblematic of Mallorca, and are made especially in the villages of Portol, La Cabaneta, Inca and Consell (all approx. 20 km north of Palma). In Marratxi too, where the largest potteries on the island are situated. Fans of *siurells* will find a wide range of figures in the potteries there as well as in souvenir shops and better quality stores in Palma.

The name *siurell* (Catalan for whistle) refers to the characteristic whistle, which is almost always attached to the base of the figure. Riders, devil figures, farmers, musicians, horses, oxen and other creative figures can be found. Nowadays, toreros, footballers, aircraft and cars are made, which have found their way into living rooms and children's rooms. They are also used for flirting and courtship. If the beloved whistles on the *siurell* when it is presented to her, it signals acceptance. Otherwise, she throws it to the ground.

The individual parts of the *siurell* are modelled in white clay (*llamuga*) and then assembled. But the typical white colour common to them all is applied by dipping them in limewash after firing, and then they are decorated with fine brushstrokes and dots. Every potter has their own style in this sparing decoration. It is possible to discern which town a *siurell* has come from by the pattern of dots and lines.

To conclude our whistle figure tour, let us now take a detour to Alsace.

Hans-Joachim KnöB
Münster
photo - H.J.KnöB





Street view of the black pottery town of Oaxaca



Street mural in Tlaquepaque

Tonalá - Traditional Mexican Ceramics

Quick Overview of Mexican Ceramic Culture

GUANGZHEN "PO" ZHOU

Mexico is the kingdom of folk art with its rich colours, lively images and ubiquitous street murals. Its culture can be roughly divided into three major sources: the cultural heritage of the natives of Central America (or Mesoamerica) during the pre-Spanish period, the influence of the Spanish colonial period, and modern Mexican culture following the nation's independence.

Before Spanish colonization, different regions of Mexico were populated by various indigenous groups, such as the Maya

peoples, the Aztec people, the Toltec people and more. These diverse communities all had their own beliefs, architecture, arts, handicrafts and so on. During the Spanish colonial period, the urban and rural areas formed two different social classes with differing cultures and aesthetics. Those of European descent gathered largely in the urban areas, and many of them looked down on the folk art of the native people, who mostly lived in rural areas. As a result, there was a particularly large cultural divide between the city and the countryside during this time period. After Mexico's independence in 1821, intermingling between the two groups became more and more common, and the once disparate ceramic cultures became more and more integrated. Ceramics featured less religious content, and there was a rise in depictions of European farm animals, such as dogs, cows, sheep and chickens. Spanish pottery-wheel and glaze techniques were introduced into some of the local ceramic art, while ceramic materials and firing processes also broadened.

Ceramic art still occupies a very important position in Mexican culture. Traditional Mexican ceramics are fired all over the country, and the specific techniques are rooted in the various traditions of different regions. Every region, every village, every family has its own unique form and style. The unique Mexican ceramic art style we

see today combines Catholic imagery, native beliefs, and more, often featuring gorgeous colours and bold styles.

Mexican ceramic craftsmanship can be divided into three main categories. The first includes unglazed low-temperature black pottery or painted ceramics, derived from the traditional ceramics of the indigenous peoples. The second is Talavera tin-glazed low-temperature pottery, formed during the Spanish colonial period. The third is modern high-temperature stoneware, which came into prominence around the mid-20th century. Tonalá style painted and polished ceramics are a particularly important part of Mexican cultural heritage.

The Legacy of Tonalá Pottery

The indigenous people in Central America created unglazed low-temperature ceramics for thousands of years. Although the traditional pottery here is named after the city of Tonalá, it is practiced across the entire state of Jalisco. Guadalajara is the largest city in Jalisco and the second largest in Mexico. The satellite cities of Tonalá and Tlaquepaque in the southeast boast the highest concentrations of potters.

Tonalá earthenware was traditionally crafted, painted and polished entirely by hand. It would have been fired at about 700° Celsius. Ceramic goods were once one of the main products of Tonalá, mainly types for daily use such as cooking, storing food and spiritual purposes.

Tree of life, Museo Nacional de Antropología Mexico City



Traditional Motifs

Tonalá ceramics are recognized as one of the most important parts of Mexico's cultural heritage and is praised by historians as "the epitome of traditional Mexican society". Its themes depict varied scenes from daily life, history, folklore and more. A particularly common subject is the mythical nagual (or nahual): shapeshifters who can switch between human form and animal form, such as that of a jaguar. The nagual can be considered in between the spirit and the material world. The skull is another key motif in Mexican culture. Colourfully painted skulls are a tool for communication with one's ancestors and a celebration of life. It is not strange to see skull imagery in many places, both public and private, at shopping centres and in homes. The "tree of life" is yet another important type of ceramic piece. Various figures, animals and scenes

are arranged or hung on the tree-shaped works, symbolizing prosperity and endless life. Other common motifs include eagles and cacti.

Tonalá also once circulated small animal figurines as children's toys. These ceramic sculptures are generally the size of a fist, usually in the forms of cats, dogs, owls, pigeons, chickens, ducks, fish and other animals. Decorated with Mexican traditional painting techniques, the animals' feathers and scales are represented by stylized dotted patterns, and their bodies are sometimes simplified to resemble rounded cobblestone shapes. The stylistic decorations and simple shapes make for a perfect, harmonious fusion of traditional and modern aesthetics. These works are often combined with exaggerated images and mythological or fantastical motifs, prompting some art critics to consider them dreamlike and surreal.



Surface burnishing by Luis Cortéz

Contemporary ceramic work by Mexican master Gustavo Perez



Square plate with contemporary design
Museo Nacional de la Cerámica Jorge Wilmot



Nagual shaped vase, 2003, José Thomas, Espaza di Stanion, Tonalá, Tlaquepaque Museo del Premio Nacional de la Cerámica Pantaleón Panduro



Cat-shaped Tonalá sculpture, US private collection





Traditional brown Tonalá pot, 1986, Zenón Pajarito Fajardo, Museo del Premio Nacional de la Cerámica Pantaleón Panduro



Toro with barro betus style, Serapio Medrano Jorge Wilmot National Museum of Ceramics Tonalá



Arnulfo Vazquez Rodriguez, Museum of Popular Art, Mexico City

Contemporary Tonalá with metal oxide pigments decoration, 2020, Luis Cortéz



Selected Figures and Museums in Modern Tonalá Ceramics

The name of the small town of Tlaquepaque comes from the name "Tlacapan", which roughly means "men who hand-make clay utensils". One popular type of ceramic figures found here is the "tipos populares" ("common guys"). These characters are generally between 10 and 25 cm tall and include a wide range of archetypes, such as merchants, farmers, fishermen and children, and may also portray folkloric figures or religious scenes.

In the 1960s, Jorge Wilmot and Ken Edwards introduced high-temperature stoneware firing technology to the area. Kilns could now reach 1200° Celsius, increasing the physical strength of the products. Bridging traditional and modern techniques, the fired products included tableware, plates, bowls and ceramics for daily use. Jalisco soon occupied a leading position in the national high-fire ceramics industry.

Jorge Wilmot National Museum of Ceramics (Spanish: Museo Nacional de la Cerámica Jorge Wilmot)

The museum is named after the famous ceramic artist Jorge Wilmot (1928 – 2012), who studied art at the Academy of San Carlos in the early 1950s before furthering his education in Paris and Switzerland. Returning to Mexico in the 1960s, he set up his own studio in Tonalá and was among the first potters in Mexico to use gas kilns to make high-temperature stoneware. Wilmot skilfully fused traditional Mexican aesthetics with those of other cultures as well as international ceramic art styles. He also incorporated aspects of Chinese Jun kiln copper red glaze and celadon into his craft. His works have been sold to Europe, Japan and the United States. He also founded a school and trained many potters, becoming one of the leading figures in the field of Tonalá ceramics.

In 1986, Wilmot donated his home and ceramic art collection to the country and established the National Ceramic Museum, which today has around 1,000 pieces. Some of the exhibits were loaned by the National Indigenista Institute, and several others were the winning works of ceramic competitions. The exhibits illustrate the history of ceramics in various regions of Mexico from 500 BC to today, bringing together the development of various styles and techniques from across regions and time periods. This museum is a space dedicated to recording and preserving Mexican ceramic craftsmanship and culture.

Traditional Tonalá Ceramic Craft

Tonalá ceramics are mostly hand-built, painted, burnished, and fired at low temperature. Burnishing a work and then firing at low temperature is core to one of Tonalá's traditional pottery crafts, known as barro bruñido ("burnished clay"). The most notable feature of barro bruñido is that its captivating lustre is derived not from glaze but from painting and meticulous polishing.

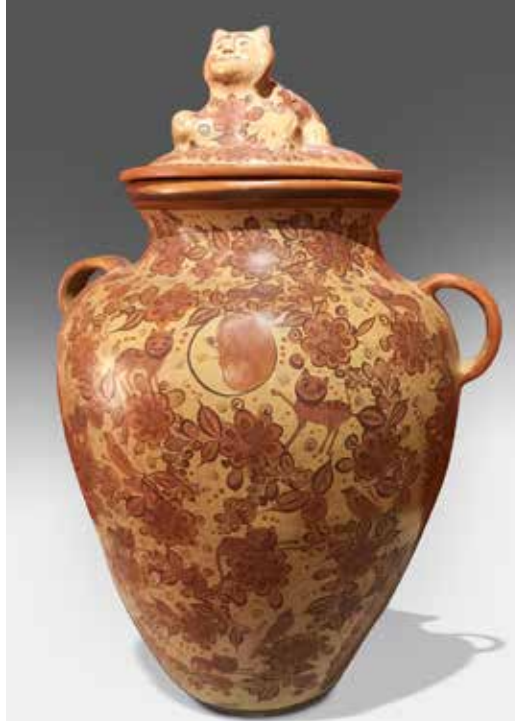
The modern burnishing process is highly refined and delicate. The potter sands the formed body with sandpaper several times (from coarse to fine), paints it with a brush made of cat hair or dog hair, repeatedly polishes it with stone or pyrite, and finally fires it at a low temperature. The finished piece has a silky-smooth texture.

Early Tonalá ceramics were a kind of clay (also known as slips) with various colours such as earth red, beige, and dark brown. In modern times, local potters have also adopted the use of metal oxide pigments, further expanding the colours of their works.

Another major Tonalá craft is called barro betus, a kind of painted ceramic characterized by its gorgeous colours. Potters first bisque fire the sculpture and then paint it. As a final touch, the ceramic sculptures are immersed in a transparent resin mixture that waterproofs the work and prevents the colour from peeling. The name Betus is derived from a pine tree called Betus from which the resin originates. Potters use this natural resin and egg white to make a liquid with a glossy effect.



Square vase with Japanese-influenced motifs stoneware, Ken Edwards, Museo Nacional de la Cerámica Jorge Wilmot



Covered jar with nagual, Museo Nacional de la Cerámica Jorge Wilmot



Covered jar, Museo Regional de la Cerámica de Tlaquepaque

Pantaleón Panduro National Museum of Award-winning Ceramics (Museo del Premio Nacional de la Cerámica Pantaleón Panduro). This museum exhibited more than 300 pieces of ceramic art from all over the country. The exhibits span more than 500 years and are divided into several categories, such as traditional ceramics, contemporary ceramics, miniature ceramics, and ceramic sculptures. The museum boasts a proud collection of contemporary pottery works. Even in our global modern society, Mexico has no shortage of contemporary ceramic artists who display their individuality on the international stage.

Tlaquepaque Regional Ceramic Museum (Museo Regional de la Cerámica de Tlaquepaque) is located in a 19th-century classical style manor house. It brings together various handicrafts from the 18th and 19th centuries and commemorates many local potters and their contributions. In 1954, the Tlaquepaque Regional Ceramic Museum was established and jointly managed by the Jalisco Art Institute and the Jalisco State Government. To help Jalisco potters thrive amid international competition, the Tlaquepaque Regional Ceramic Museum added a design centre to help train local craftsmen in new designs and new techniques.

José Luis Cortéz Hernández was born in 1967. Showing great interest in ceramic handicrafts since he was a child, he became apprentice to a famous artisan at 13 years old. When he was 19, he established his own ceramic workshop and further developed his own unique style. His skill has

been recognized in multiple competitions. Cortéz's works include ceramic vases, plates, and oblate small-mouth pots. His creative themes are rooted in traditional culture, depicting jaguars, eagles, and other subjects, as well as fish and bird decorations. He adds colour elements of modern painting such as deep blue and green to the tawny tones of traditional Tonalá ceramics.

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GUANGZHEN "PO" ZHOU

Former Council Member of International Academy of Ceramics, Geneva Representative for China (2014-2020)
www.GuangzhenZhou.com

Author's note: I have been working on a book project entitled "Iconic Ceramics from Around the World" for over a decade. My wife and I visited Mexico to see the traditional ceramics of Mexico in person last July. My thanks to the many Mexican friends who made this trip possible, and thanks for the additional assistance from Luis Cortéz, Tonalá ceramic master, and Esteban Núñez García, staff at Jorge Wilmot National Museum of Ceramics in the Jalisco area.



Contemporary ceramic art, 2014, Olivia Dominguez Renteria, Chihuahua, Museo del Premio Nacional de la Cerámica Pantaleón Panduro

Water jar with double handles, Museo Nacional de la Cerámica Jorge Wilmot





Kristina Ancutaite, Lithuania, **Sacrificio**



Lucia Vecchiarelli, Italy, **Aurora Perfetta Rinasclita**

"Matres Terrae"

Ceramics & Design

AGNES DUERRSCHNABEL

On 25 November 2021 – the International Day for the Elimination of Violence against Women – the exhibition *Matres Terrae – Discovering the Artisan and Artistic Creativity of Women* was inaugurated in the Provincial Campanian Museum in Capua, in the presence of important local and regional authorities.

The initiative with the patronage of the Campanian Region was conceived by the Pandora Artiste Ceramiste Association and organized in cooperation with the Museo Campano.

96 female ceramic artists from all over the world were featuring in this extraordinary exhibition: a new opportunity to meet and compare different ceramic experiences and traditions of artistic and productive importance in the Italian and foreign ceramic sector. The aim was to strengthen and spread the Women's Ceramics Project undertaken for a long time by the Pandora Association, through the search for the right space for appreciation/recognition of the artistic craftsmanship of women in the field of ceramic art.

The idea of the show arose from one of the most precious collections of the Provincial Museum of Campa-

nia, the Matres Matutae (taken as a symbol of the International Festival of Women's Ceramics conceived by the Pandora Association) – tuff sculptures of women seated with one or more babies; it was inspired by their arcane beauty and their symbolism as creators of life as is the clay the mother of our creations, a creative energy from which each artist draws to renew herself, to be reborn and fertilized with creativity in her artwork. The Matres are the expression of life, expression of the universe that emerging from the clay is forged with it at the same time from the very beginning of the creation.

The protection of our planet was the theme of the choral work, *Reflections*, created for the occasion by the artists. The choral opera expresses the planning of the "relational art" undertaken by Pandora over the years, where shared human and creative skills are able to enhance not only the traditions and places of our territory but relate and connect with wider realities by building bonds and relationships in a new global vision.

The social and creative experience of Pandora gives a reading of the current problem of femicide, highlighting the viral strength of women who,

Yoon Hyun Kyung, **Linea Indeterminata**





Marina Fabbri, Italy, **Dalla Terra Rinasce la Vita**

thanks to art, are united to defeat today's social evil, and fighting against violence and gender inequality.

There were many events scheduled for the Matres Terrae exhibition – as in the past, Pandora participating again in the AICC's project for the International Day for the Elimination of Violence against Women: Red Ceramic Shoes – The Italian Cities of Ceramics say NO to violence. The opening night was enriched by the display of hundreds of red ceramic shoes, a symbol of violence against women, this year dedicated to Afghan women. In the foreground there was attention and interest in the issue that represents a real social emergency. As in previous years, the ceramic shoes were sold to support a local association.

Part of the exhibition programme was a special guided tour for disabled people through Matres Terrae and the Museum, organized by Pandora Ability, ceramic artists and local associations in occasion of the International Day of Persons with Disabilities 2021 (3 Dec. 21); Matres Naturantis: Naturosphere Event and Pottery Workshop (10 Dec. 21).

Sunday 5 Jan. 22, on the occasion of the closing ceremony of the show, the new MATRES magazine, Terra-Mondi-Visioni, was presented.

AGNES DUERRSCHNABEL

is a ceramist and designer. She lives in Como (CO), Italy.

Museo Provinciale Campano di Capua
Via Roma, 68, 81043 Capua (CE), Italy
+39 0823 620076

Pandora Artiste Ceramiste Association
Via G. Mazzini 213 B, Cava de' Tirreni (SA), Italy
+39 347/6285746 asspandoraceramiste@live.it
matresfestival@gmail.com | www.pandoraceramiste.it



Patty Wouters, Netherlands, **Family**



Sandra Ban, Croatia, **Opensoulsound**



Susanna Locatelli, Italy, **Sfera**

Angeliki Papadopoulou, Greece, **untitled**





Museum of Art and History of Neuchâtel *photo - Stefan Iori*

The International Academy of Ceramics (AIC/IAC) is preparing Congress in Geneva. Created in 1952, the association is celebrating its 70th anniversary and its 50th congress this year. This exceptional double jubilee is organized by swissceramics, the association of professional Swiss ceramists, around a theme in tune with the city's multiculturalism: "Melting Pot: From the Alchemical Crucible to the Cultural Crucible".

The congress will (in optimal conditions) take place not only face-to-face but also online from 12 – 16 September 2022 at the Centre International des Congrès de Genève (CICG).

Geneva Harbour *©Geneve Tourisme, photo - Jean-Jacques Steiner*



swissceramics is proud to organize this major event, which will offer ceramics an incredible stage in the heart of Geneva and Romandie. The city and the region will be transformed into a ceramic space for several months. No less than 35 museums, galleries, foundations, historical and contemporary institutions have answered the call and joined the project! The international exhibition will be held at the Ariana Museum, headquarters of the AIC, and the two national exhibitions at the Nyon Castle Museum and the Museum of Art and History in Neuchâtel. In addition to these major events, there are all the exhibitions organized by partner museums and galleries in Geneva, as well as a post-tour on 19 September in Romandie. We want to show the quality of our welcome but above all to highlight all the cultural actors who support ceramics. We are expecting at least 200 people from around the world and hundreds more online.

The 5-day programme is made up of academic and professional conferences, debates, visits to exhibitions by national and international artists, visits to museums and partner galleries,



IAC General Assembly, 1985, Ittingen, Switzerland ©AIC/IAC

Highlights of the Geneva 2022 Congress Exhibitions and Events

- The Melting Pot exhibition, bringing together 25 Swiss artists in two museums: The Château de Nyon and the Museum of Art and History of Neuchâtel (MAHN)
- The exhibition Migration(s) of the members of the AIC presented at the Ariana Museum in Geneva
- Two new exhibitions presenting the treasures of the AIC, also at the Ariana Museum: **Connections** – 50 years of gifts which will present the ceramic archives of the Academy and: **Vocation** – 70 years of history which will present documents tracing the evolution of the Academy since its creation in 1952
- The UNESCO evening: evening event in honour of the partnership between AIC and UNESCO on the theme Interculturality and AIC

Conferences

To develop the central theme Melting Pot, 4 major chapters are planned:

- Identities in motion: Mythology, political science-anthropology, psychoanalysis
- Alchemy: Matter and transformation, ceramics, history of science
- Contexts: local perceptions, institutional aspects
- Appropriation: Art, History

We warmly invite you to join this exceptional and unique event in Switzerland. The complete programme and registration will be online from 28 April on: <https://geneve2022.aic-iac.org> and you can also follow the Congress on Instagram: [@internationalacademyofceramics](https://www.instagram.com/internationalacademyofceramics). Preferential rates to attend the Congress are provided for early registrations before 22 June.

The Parcours Céramique Carougeois (PCC) will begin at the end of the Congress, from Saturday, 17 to Sunday, 25 September, on the theme of Materia prima: ceramic alchemical art.

The post-Congress tour will take place in French-speaking Switzerland, on Monday 19 September, to visit essential places related to ceramics.

So book your diary – in September we live for, we dream of, ceramics in Switzerland!





Heidi Hentze

Frustrating and idiosyncratic art at Tiendschuur

The artists in the exhibition POTverdorie! do not care about rules

This exhibition in Keramiekcentrum Tiendschuur Tegelen draws everyone out of the tent, or rather into the tent. And that's a good thing, because it's high time we went back to the museums. Every visitor who comes to see this exhibition is challenged by the intriguing works of art. These evoke the need to get to the bottom of them, to understand how they are made whether you are a ceramic expert or a non professional. And this is what creates the 'potter', because even the most experienced potter gets frustrated trying to figure out how the artworks in this exhibition were made. No traditional craftsmanship and old pottery techniques. The artists in this exhibition are stubborn, inventive and have no respect for all the rules of the traditional ceramic craft.

Anne Butler

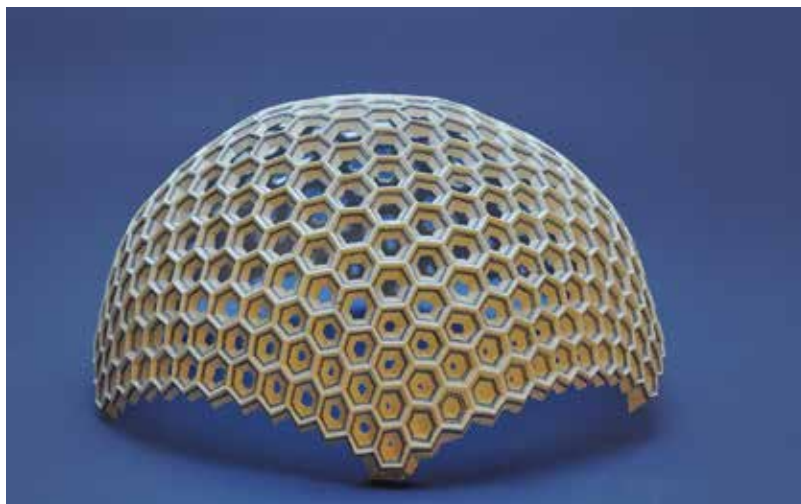




Lauren Nauman



Alice Walton



Beatrijs van Rheeden



Ruben Hoogvliet

The ceramists, artists and designers who can now be seen in the Tiendschuur are not sitting still! They stray from the beaten track, they are bold, stubborn and don't care about traditional rules. They come up with new and surprising methods to shape clay and their works. They developed a new ceramic world full of possibilities and opportunities. A range of new techniques for shaping clay can be seen here. Such as cutting, building, printing, pressing, milling, casting, boiling, blowing and more. It should certainly not be forgotten that traditionally shaped ceramics are very beautiful, but after seeing these daring experiments, successful thanks to endless, angelic patience, even the most conservative ceramics lovers are tempted to leave the beaten path now and then.

Perhaps furthest from the potter is the 3D printer. What it can do cannot be done on the wheel. And that is exactly the intention. An extension of the possibilities for working clay. An addition, an enrichment, certainly not a threat to the potter. The works have such a different appearance, they cannot be compared with each other and is therefore no competition. It is much more about the effect the ceramist wants to achieve.

Until 15 May 2022.

EXHIBITORS:

Anne Butler (GB); Zsiri Dempsey (IE); Yao van den Heerik & Marlieke Wijnakker (NL); Heidi Hentze (DK); Ruben Hoogvliet (NL); Dick Lion (NL/DE); Lauren Nauman (VS); Beatrijs van Rheeden (NL); Alice Walton (GB); Jólán van der Wiel (NL)

The artists will be present on the following dates to explain their works:

15 May, Zsiri Dempsey, 2 p.m.

25 and 26 June, Beatrijs van Rheeden presents a workshop on cutting porcelain.

Please book ahead on our website:

<https://tiendschuur.net/exposanten-presenteren/>

3 to 5 June 2022, Beatrijs van Rheeden presents a workshop on cutting porcelain at TONraum www.ton-raum.com



Old railway station, Aveiro

The XV International Biennial of Ceramic Art, Aveiro

Margareta Goyk-Galvan
& Martin Galvan

On Saturday, 30 October 2021, the 15th International Biennial of Ceramic Art was opened in Aveiro, Portugal. This year's competition attracted 477 entries from 298 artists worldwide (58 nationalities). The main exhibition is on show at the Aveiro City Museum, housed in the beautiful 15th century Franciscan abbey. The jury, headed by Benedetta Diamanti, director of the European Route of Ceramics, selected 128

works from 113 artists representing 28 countries, emphasizing the major international significance of this event in the ceramic art calendar. At the opening ceremony attended by more than 100 artists and guests, the Mayor of Aveiro, José Ribau Esteves, presented the first prize (12,000) to Ellen van der Woude (Netherlands) for her exquisite clay and porcelain sculpture entitled Big Smile 1. Second prize (8,000) went to Marie-Josée Comello (Netherlands) for

her incredible floor installation, ETA 24.06, composed of hundreds of slip-cast porcelain objects and a wooden aeroplane wing. Third prize (5,000) was awarded to Andri Ioannou (Italy) for her beautiful porcelain lamellar sculpture, Nereide. Ten artists received an honourable mention: Anima Roos (Belgium), Cheng Chung Yu (Taiwan), Chin-Wang Chen (China), Filipe Faleiro (Portugal), Lara de Sio (Italy), Olga

Marie-Josée Comello (NL), **ETA 24.06**, 230 x 260 x 170 cm, slipcast porcelain, wooden aeroplane wing photo - Martin Galvan





Ellen van der Woude (L/NL), **Big Smile I**, 42 x 40 x 21 cm, stoneware (anthracite clay) and porcelain, pigment, oxides
photo - Erik Jähnisch



Andri Ioannou (I), **Nereide**, 50 x 28 x 26 cm, porcelain, slip-casting
photo - Erik Jähnisch

Simonova (Germany), Rita Gonçalves (Portugal), Sun-bin Lim (South Korea) and Yukiko Kitahara (Japan).

The Aveiro International Biennial of Ceramic Art has been an international reference in this cultural and artistic sector since 1989 and this year's exhibition highlighted the diversity of artistic creativity and innovation in materials used for ceramic art. Despite the difficulties posed by the corona pandemic, the organizers and artists managed to assemble an outstanding collection of contemporary ceramic art, which hopefully heralds a return to normality after almost two years of event postponements and cancellations. Aveiro and the surrounding area have long been associated with ceramics and the ceramics industry and the local university boasts the only department of Materials and Ceramic Engineering in Portugal. The city is rich with houses and edifices decorated with ceramic tile facades and the museum, Vista Alegre, which is located about 10 km from the city centre, has taken on the mission of preserving the industrial heritage of the former Fábrica de Porcelana da Vista Alegre (porcelain factory).

In addition to the main exhibition, four invited guest artists, Carlos Enxuto (Portugal), Celine Marie, Jean-François Fouilhoux (France) & Rosa Ramalho, are simultaneously exhibiting their works in separate galleries in the old city of Aveiro, also known as the Venice of Portugal, due to the dense network of canals that crisscross the city. Of particular note is the collection of figurative sculptures by the Portuguese ceramist Rosa Ramalho (1888-1977). A late starter in the world of ceramic art, from the age of 68 she rapidly established herself as a leading figure in the Portuguese ceramic scene and is today revered as an inno-

Yukiko Kitahara (E/J) **Natureza morta. Sociedade de consumo**, 130 x 25 x 80 cm
porcelain, transparent glaze, wooden railway sleeper photo - Margareta Goyk-Galvan



Rita Gonçalves (P), **Sementário**, 43 x 4 x 74 cm, paperclay, terra sigillata, pigments, wood
photo - Margareta Goyk-Galvan





Carlos Olivera (PE), **Piojos de Saturno**
114 x 46 x 68 cm, stoneware prepared with sugar
molasses and grog photo - Erik Jähnisch



Jean-Francois Fouilhoux (F), **Arcade**, 50 x 52 x 14 cm, white stoneware and celadon glaze
photo - Margareta Goyk-Galvan



Olga Simonova (D), **Kunstkammer** (2 pieces), 48 x 26 x 36 cm, stoneware painted with underglaze colours, partly glazed photo - Martin Galvan

vative pioneer of her time. The Aveiro biennial is an excellent opportunity to see a large body of her work, which has also found its way into numerous national and international collections.

Aveiro is increasingly committed to being a driving force in ceramic artistic trends and a museum dedicated to the

biennial is now in planning. The municipality wishes to convert the former municipal library into a museum housing all the winning works from past biennials. This will create a permanent presence of the biennial in the city with a collection from the five continents on display. Numerous workshops, artist residencies and events are planned and full details can be found on the website <https://bienalceramicaaveiro.pt/en/sobre> as well as on social media.

MARGARETA GOYK-GALVAN & MARTIN GALVAN

Margareta is a freelance ceramic artist and Martin is her partner and technical assistant.



photos - Regina Heinz + COLLECT London 2022

REGINA HEINZ

Collect opened its doors this year for the 18th time since its founding and for the first time since the Covid pandemic. From 25 – 27 February, the fair took place at Somerset House for the second time, a major exhibition and event location on the South Bank of the Thames in the centre of London. It continues to be described as the “leading international fair for contemporary craft and design”, and as the press release states, is the only fair for galleries and art dealers exclusively dedicated to “contemporary craft and innovative design”.

Nevertheless, the pandemic and over a year of lockdown have left their mark. In 2021, the fair took place online, and according to the press release, recorded an increased willingness of collectors to make purchases online. The growth rate was approximately 150%. 60% of collectors now prefer to research and purchase artists and suitable artworks online.

In consequence, Collect 2022 was held for the first time as a “hybrid fair”. Thirty-one galleries filled the exhibition spaces of Somerset House while nine further galleries participated online in cooperation with the online art platform artsy.net. Unsurprisingly, it was mainly international galleries who made use of this opportunity: Atta Gallery from Thailand, Culture Object and Lohmann Gallery from New York, Gallery LVS and Sklo from Seoul, Micheko Gallery from Munich, Gallery Format from Oslo, Gallery Chevalier from Paris and London Glass Blowing Gallery. In contrast, the exhibitors in Somerset House were mainly British this time, many of them well known such as Joanna Bird Gallery, London, Cavaliero Finn Gallery, London, Cynthia Corbett Gallery, London, Flow Gallery, London, Oxford Gallery, Oxford, Jagged Art Gallery, London, Sarah Myerscought Gallery, London, Icheon Ceramics-Han Collection, London, Ruthin Craft Centre, Wales. In addition, a considerable number of newcomers were there, including Ruup und Form Gallery, London, Cube Gallery, Bristol, 155A Gallery, London, House of Mars Gallery, London, and the ceramics spe-

Ruup & Form_Display + COLLECT poster

cialists, Thrown Gallery, London. Some international design galleries were present: Bulls Eye Project from Portland USA, Officine Saffi Gallery, Milan, Lloyd Chi Gallery, South Korea, Esh Gallery, Milan, Maison Parisienne, Paris and Pik'd Gallery from Beirut.

It is also worth noting that several artists' collectives were showing at Collect 2022, some for the first time, including Craft Scotland, Design & Craft Council Ireland, Northlands Creative, Queen Elizabeth Scholarship Trust, and Design Nation, a designer-maker cooperative from England.

There were also 12 individual artists/designers taking part in Collect Open, presenting ambitious projects in various materials, created especially for Collect, 12 exhibitors and collectives from Chile, France, Israel and England. I would also like to mention Helaina Sharpley, UK, who presented a free-hanging wire landscape and the design studio Tal Batit from Tel Aviv, Israel, which showed Pop Art murals consisting of smiley faces.

If the motto of Collect 202 was Context, this year's concept focused more than ever on lifestyle, architecture, design, concept art, mixed media and the reinterpretation of traditional art techniques. Creating an ambience and to show the exhibits in an appealing aesthetic context was especially important, for which the intimate exhibition spaces of Somerset House are ideally suited. Further key concepts in the press release were “cultural and spatial identity, history and migration”.

It is no coincidence that the prize for the best exhibition presentation went this time to the House of Mars Gallery, a contemporary online design and lifestyle gallery founded in London in 2020 and specialising in modern objects and furniture which playfully combine and reinterpret traditional techniques and materials. For instance, it presented a shelving unit made of wood and ceramic created by the Spanish ceramist Attua Aparicio, who lives in the UK and sees herself as an interdisciplinary designer.

The British interior designer Max Rollit was the sponsor of the VIP lounge this year. His design was lifestyle-orientated too and integrated artworks from various exhibiting artists in an interior hinting at English country house style.

Further sponsors of the fair were the Loewe Foundation, which every year organises the Loewe Foundation Prize, as well as the Brookfield Properties Craft Award, sponsored by



Adele Howitt_ThrownGallery



Hattori Makiko_Joanna Bird Gallery

Sasha Wardell_Design Nation

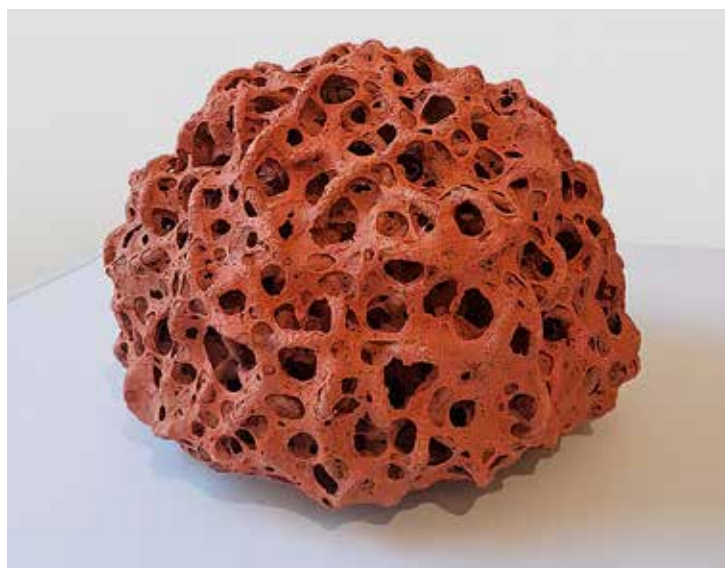


Dan Kelly_155AGallery



Mimi Young_Cavaliero Finn_Gallery

Tessa Eastman_CloudBundle_Pik'd Gallery



Brookfield Properties, a worldwide property management company. Many of the finalists exhibit at Collect every year, the exhibition of the Loewe Prize takes place in June 2022 in Seoul, South Korea. The winners of the Brookfield Prize will be inducted into the Crafts Council collection and exhibited on the premises of Brookfield in London.

Among the purchases by the Victoria and Albert Museum was work by the ceramist Bisila Noha, originally from Equatorial Guinea and now resident of London. She was represented at Collect by the Thrown Gallery, further evidence of the newly awakened interest in cultural identity, global non-European history, and migration. Bisila Noh is also represented at the Body Vessel Clay exhibition, Black Women, Ceramics and Contemporary Art, on show until 24 April at Two Temple Place, an exhibition space in a neo-Gothic mansion in London.

The Candida Stevens Gallery from England placed its hopes on site specific artworks. It commissioned Alice Kettle, a well-known English textile designer, to create a series of portraits of four queens who lived in Somerset House between the 16th and 18th centuries. Two leading British ceramists, Chris Keenen and Brazil-born Carina Piscato, created a series of vessels specially for Collect that visually or conceptually referred to the location of London or Somerset House. The course of the Thames inspired the decoration on Chris' series of Cylinders, while Carina referenced the history and architecture of Somerset House. Their series of 14 vessels reflects the 14 offices designed by, William Chambers, the architect of Somerset House in the late 18th century.

In the exhibition area, there were two further site specific projects: the designer couple Fung and Bedford, represented by Design Nation, created a free-hanging installation from oversized origami paper forms for the staircase of Somerset House. In the west wing of the exhibition venue, a glass installation inspired by rock formations by Dawn Bendick was on show, based on the United Nations' International Year of Glass.

In spite of the ambitious concepts, when I was visiting the fair, I felt a certain sense of déjà-vu, especially in the field of ceramics. Well-known names, tried and tested techniques, aesthetically pleasing forms, classic British studio ceramics (Oxford Gallery) mixed with exhibits that impressed with their emphasis on the material (Pik'd Gallery) seemed to predominate, leaving little space for surprises or innovations. Dan Kelly, Akiko Hirai, Matthew Chambers, Ashraf Hanna, Hannah Townsend, Hatori Makiko, Sun Kim, Halima Cassell, James Oughtibridge, to name but a few, were represented again this year by the Joanna Bird Gallery and the Cavaleiro Finn Gallery.

The exception was the young ceramics gallery, Thrown, founded in North London in 2018. For their debut at Collect, they presented new names including Tom Kemp's thrown vessels with generous engobe decoration and woodfired work by the British ceramist Nadine Gökmen, created during a study trip to Guldagergaard Ceramics Research Centre in December 2021.

Once again, I was looking forward to the presentation of the Milan-based ceramics gallery, Officine Saffi. The works exhibited there always demonstrate ceramic skill and innovation. This time, I also discovered the colourful wall hangings of Finnish textile and ceramic artist Marianne Huotari, also a beneficiary of a grant from the Guldagergaard International Ceramics Research Centre in Denmark.

I would also like to mention Mimi Young, presented by the Cavaleiro Finn Gallery, whom I discovered for the first time at Collect 2020. Her sculptural vessels constructed with a slip trailer are innovative and always interesting.



Anne Butler_Shiftad Stack, Ruup & FormGalerie



Tony Losey_Pik'd Gallery

So once again, the Crafts Council had succeeded in putting on an impressive display, both real and online, bringing together leading craftspeople, galleries and contemporary trends. I find the resumé from the press release sums it all up neatly:

"Collect is a unique, established platform to discover outstanding contemporary craft. Successful online sales in 2020 and 2021 are evidence of an absolute high point of interest in modern craft, and the cooperation with the online platform artsy.net guarantees that collectors worldwide can be reached."

We are looking forward to 2023.

REGINA HEINZ

is a ceramist. She lives in London and has her studio there. She is particularly well known for her work in architectural ceramics.

From 13-15 May 2022, she is giving a workshop at

TonRaum - www.ton-raum.com

ARTIST JOURNAL

Ting-Ju SHAO

Ruriko MIYAMOTO (Japan)



Miyamoto (1963) thinks about the properties of clay, and developed her solid technique when she studied under the pioneers of Japanese contemporary ceramics such as Yasuo Hayashi, Kinpei Nakamura and Mutsuo Yanagihara. Since the very beginning of her career, contemporary art has been her foundation, clay the medium, connection and interaction of human beings and history her theme.

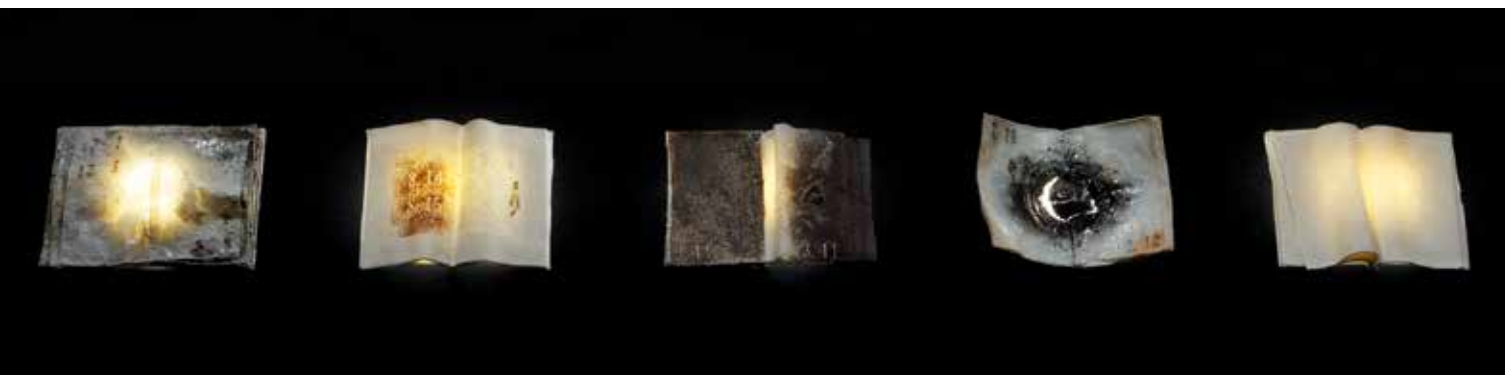
For "A Collaboration between Japan and the United States of America" since 2013, a co-production with Katherine Sandnas of the USA, they took, or asked local people to obtain, soil from relevant places in the world to make five translucent clay holy books. The dates on the five books used sandy soil to display the dates of major international events such as the Japanese attack on Pearl Harbor, the nuclear bomb disasters dropped by the United States on Hiroshima and Nagasaki, and the later 9/11 terrorist attacks.

"The Hands from Thought to Sense, and then..." is established when the viewer places their hands in the six black boxes sequentially to interpret the letters written in Braille and fingerspelling, and the contents inside. The space inside the black box is also a part of the work. In 2021 she received the 31st Shumei Culture Prize of Shumei Culture Foundation, which operates MIHO MUSEUM.

"Through soil, I create works that promote awareness of people living in the present. I feel that people have a special attachment to soil and places. For this reason, many of my works incorporate the soil of historical places and the feelings that are embedded in the soil. In addition, these pieces are made possible by the involvement of others, including elements such as 'offering', 'collaboration', 'touch', and 'taking home'. This

is a work in which material objects become more conscious entities and conscious places through human interaction."

Fine ceramics, porcelain, translucent clay, mixed media



A Collaboration between the United States of America and Japan, 2013, 20.7 x 16.7 x h 3.4 cm (5 pieces) photos - Kensei Sugimoto

The Hands from Thought to Sense, and then..., 2020, 30 x 35 x 30 cm (6 pieces)



ARTIST JOURNAL

Cho Ming-shun (Taiwan)

Cho's (1968) works start from practical functions. In his creative path, he does not overly reside on the decorative level. The symbols of the utensils and the meaning of the utensils correspond to each other. Cho turns around to review the practical aspects of objects, and thinks about the developmental relationship between objects and users. Interaction and games are the two themes of his works, whether it is a bio-transformable mask or a pot such as a submarine and bio-chemical machinery. From holding the pot by hand to hang on the shoulder or holding it in the palm, the artist intends to reflect the evolution of the times. In 2021, his work *Homunculus-LR* (Teapot) won the Gold Award at the 2021 Korean International Ceramic Art Biennale.

"For me, although ceramics cannot move on their own or reproduce, they can 'interact' closely with people through the process of use, and 'live' in our world as they are. This kind of interaction between people and objects is the most cherished feature in my creation. Whether it is an ordinary pottery cup or a good teapot, it has a high degree of interaction."

Clay with grog, mud glaze, high manganese glaze, slab, 1230°C oxidation firing



TING-JU SHAO is a ceramist, curator and author based in Taiwan. <http://www.tingjushao.com>



left - **Tame the Wind E**, 18 x 12 h x 15 cm, 2018

below left - **Homunculus - LR**, 2020, (Teapot)
12 x 12 x 15h cm

below right - **Guardian Beast-Fire Dust**, 2021
37 x 28 x h 17 cm

photos - Cho Wei



In Studio with John Tuckwell

EVELYNE SCHOENMANN



John, you worked in the motor trade before you lost your heart to ceramics. Would you tell us a bit about your biography and how you came to work with clay?

It all seems like a long time ago. I grew up in the Western suburbs of Sydney, the poorer suburbs, and, like all good Western suburbs boys, I worked in the car business. Before I moved from Sydney I started a car spare parts business. At that stage I thought the motor trade was for life. In the mid 80's we, that is with potter and partner, Gloria Malone, decided to move from Sydney to Bellingen, a country town of 3500 people, near the coast and about 550km north of Sydney. It was wonderful for a pair of city kids. Both of us, without skills, slowly built a house on our 35 hectares of rugged land and at the end of that and without a job I started making birds and fish sculptures for a local craft shop. I knew nothing, but loved it all. Gloria and I have been together for more than 40 years. Gloria makes functional ware and I do art work. It is good that both of us pot so the harsh critic is only down the other end of the studio.

You have not worked with porcelain from the beginning, have you?

No, the bird and fish sculptures were all fired to earthenware. I played with other clays but not porcelain. My heart was not completely in the low fired sculptures but I didn't know what else there was.

Your colorful works are strongly reminiscent of impressionist painting. Is this intentional, or coincidence?

That is an interesting insight. I don't think that has been considered before. It is probably both. After I had been making for the best part of 10 years, Gloria made me sign up to the diploma course at the Australian Nati-



onal University. At that time we couldn't really afford it, but it was the best place to be. Almost straight away I was introduced to porcelain and it was love at first sight. I don't use almost anything else. The influence of impressionism also was probably there from the start. I have always looked at 2D rather than 3D Art. Well, all 2D art probably. I look at Kandinsky a bit.

As we can see in the picture series here, you add rectangle after rectangle to build the walls of your works. Please guide us through the making process of your pieces.

All of the work is constructed from slabs made from porcelain slip. I start with a large smooth bat of plaster. I spread coloured slip on the plaster and then back it up with the plain white paper slip. Because we live in a small town and bulk paper fibre is not available, I use toilet paper. To make paper slip I use one roll for 5 litres of slip but it is adjustable depending on what is being made. Because the paper rots after two weeks, I use a little household bleach. Just strong enough to smell. I use coloured dry pigment to add to the slip, without paper fibre. To get coloured slip I add the dry pigment, wet down with a tiny amount of water, to the slip and wait. I use only a few colours and I mix them together. Mostly it works, but I always test new mixes and document everything. Having an obsessive nature would help here but I haven't got one of those so I have to work hard. I only use white porcelain, the best I can get, but most clay will probably work. Once I have a few coloured slabs I will cut and join them and maybe some plain white and textured too. Early with each pot it is good not to think too much. Intuition is good. There is a lot of trying different pieces. Sometimes mixes of colour which shouldn't work are just what is needed. This pot is one of my series that uses some small pieces which were not used from previously made pots. So in a way this is something of a memory pot. Because the colour in a raw piece and a high fired pot can be quite different and some of these pieces can be more than a year old there is an element of chance. I rely on my memory to get the colour



right. For joining I use a little water or for major joining my slip with paper the same as the body. Mostly, I find, if I take care to remove all small cracks before the bisc then the finished piece will be OK. This pot starts with me selecting fragments and adding till I'm happy with the design, then turning it all over and adding a layer of paper slip to hold it together. Some work on the face is normally necessary. Between most elements of the design, I will put a shallow cut to take some red iron and water. The iron reads as a black line when it is high fired. With this pot I have made a single slab for the major pieces, of the front and back, and then cut it, roughly, in two. For the ends and the divider, I have cast a single piece of textured slab and cut and added as needed. The major work is in the slab for front and back. For the construction phase I use an old vessel and a piece of construction timber to hold the work upright while I add paper slip and major parts. There are about 70 pieces in this one piece. After bisc I use wet and dry sanding paper to remove any excess bits and excess iron oxide. After the final firing I use 240 and then 600 wet and dry. The final polish makes it feel very smooth.



The walls of your cylinders are extremely thin because of the technique of slip construction. I wonder: why don't they collapse in the porcelain high fire?

They are a bit prone to collapse, especially where it is thinnest and most lovely. It hurts each time so some strategies are necessary. The firing temperature is kept at the lower end of the manufacturers range and if you look closely, I have a central divider. This is an artistic device and it also makes the pot stronger. Sometimes I need more so those extra pieces go in as strengtheners and also it has to look good. Vulnerable pots are maybe leant on a shelf or another pot.

2018 you were finalist in the competition "Woollahra Small Sculpture Prize" with your sculpture "towers and monu-

ments". In your statement you call it finished unfinished....

It is probably still unfinished. Apart from the original idea I had a lot of small and medium size pieces to work with. I kept shuffling until the original idea was satisfied. It is a bit like life.

For over two years now we have been working under the thumb of the pandemic. Exhibitions had to be cancelled, conferences and workshops to be postponed. Has this also thrown you off track or do you have, despite the uncertain future, still ideas and hopes?

I suppose all of us are avoiding our friends. It is important to ignore most things and close yourself in the workshop and make. The ideas are the most important thing. They never stop. Pieces you make you will need someday. The

pandemic will pass. Anyway, maybe after being a potter for a few decades I probably can't do anything else.

John Tuckwell

32 McCristal Drive.

Bellingen, 2454, Australia

Mob. +61 (0)490 0490 98

johntuckwellceramics@gmail.com

Evelyne Schoenmann's next interview partner is

Reinhard Keitel, Germany.

Evelyne Schoenmann is a ceramist, writer and curator.

She is a member of AIC/IAC and lives and works in Basel, Switzerland.

www.schoenmann-ceramics.ch

Copy date for entries:
31 May 2022

Amsterdam Gallery Carla Koch NL-1017 KH www.carlakoch.nl

Berlin Keramik-Museum Berlin
D-10585 Schustehrusstraße 13 www.keramik-museum-berlin.de
info@keramik-museum-berlin.de T: +49 (30) 321 23 220 O: Fri - Mon 13 - 17h
👁: Das Vermächtnis Edith Stohlmann - Meisterhafte Studiokeramik | ▶ 6.6.
👁: Christiane Grosz (1944 - 2021) Keramik - Gefäße und Objekte | ▶ 6.6.

Berlin Galerie Arcanum
D-10117 Charlottenstraße 34 www.galerie-arcanum.de
galeriearcanum@aol.com T: +49 (0)30 - 20458166 F: +49 (0)30 - 20458167

Berlin Brutto Gusto
D-10629 Wielandstraße 34 www.bruttogusto.berlin T: +49 (30) 3087 4646
O: Mo 12 - 18h, Di - Sa 10 - 18h
👁: Made in Germany - Hans und Renate Heckmann, Heidi Kippenberg
Barbara Stehr | ▶ 28.5.

Berlin MUSEUM NEUKÖLLN
D-10117 Alt-Britz 81 (Schloss und Gutshof Britz) www.museum-neukoelln.de
O: daily 10 - 18h

Bozen TonHaus
I-39100 Rauschertorgasse 28 www.tonhaus.it info@tonhaus.it
T+F: +39 (0)471 - 976681 O: Mon - Fri 9 - 12:30h, 15 - 18h, Sat 9 - 12:30h
Permanent presentation of ceramics from different workshops

Brüssel Puls Contemporary Ceramics
B-1050 Edelknaapstraat 19 rue du Page (Châtelain) www.pulsceramics.com
mail@pulsceramics.com T: +32 (0)26 - 402655 O: Wen - Sat 13 - 18h

Bürgel Keramik-Museum Bürgel
D-07616 Am Kirchplatz 2 www.keramik-museum-buergel.de
post@keramik-museum-buergel.de T: +49 (0)36692 - 37333 F: -37334
O: Tue - Sun 11 - 17h, Dec. - Feb. Tue - Sun 11 - 16h

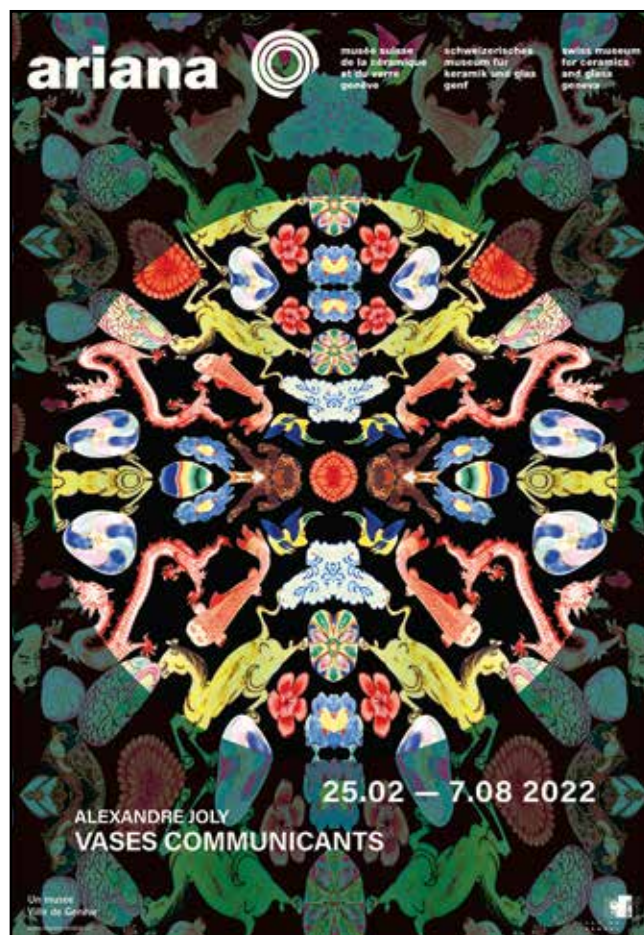
Bukarest RO-10094 Galerie GALATEEA Ceramic • Contemporary Art
Calea Victoriei 132 T: +40 (0)21 - 3173814 galeriagalateea@yahoo.com
www.galeriagalateea.blogspot.com O: Tue - Fri 12 - 20h
Sat 11 - 19h - Permanent exhibitions
👁: Delia Maxim "Sonic ceramics" | 10.6. - 10.7.
👁: Nicolae Moldovan "Spatial axis" | 14.7. - 14.8.

Carouge Musée de Carouge
CH-1227 Place de Sardaigne 2 www.carouge.ch/musee
T: +41 (0)22 - 3079380 O: Mon - Fri 14 - 18h, Sat - Sun 11 - 18h
👁: Émile Chambon & Louise de Vilmorin - A fruitful friendship | ▶ 26.6.

Made in Germany
Hans & Renate Heckmann
Heidi Kippenberg
Barbara Stehr

25.03
28.05 2022

BRUTTOGUSTO.BERLIN

Coburg Kunstsammlung der Veste Coburg
D-96450 Veste www.kunstsammlung-coburg.de T: +49 (0)956 - 18790
O: Apr. - Oct. daily 9:30 - 13h + 13:30 - 17h, Nov. - March Tue - Sun 13 - 16h
Mon closed
👁: Coburger Glaspreis 2022 - die Ausstellung | ▶ 25.9.

Deidesheim Archiv-Atelier-Ausstellung
D-67146 Stadtmauergasse 17 www.lottereimers.de T: +49 (0)6326 - 1222

Deventer LOES & REINIER
NL-7411 JP Korte Assenstraat 15 www.loes-reinier.com
T: +31 (0)570 - 613004 O: Thu - Fri 11 - 18h, Sat 11 - 17h *A
👁: Ricus Sebes, porcelain - cristal glaze | 22.5. - 9.7.

Düsseldorf Hetjens-Museum
D-40213 Schulstrasse 4 www.duesseldorf.de/hetjens
T: +49 (0)211 - 8994210 O: Tue - Sun 11 - 17h, Wen 11 - 21h
👁: Dieter Nuhr: Reisezeit - Zeitreisen | ▶ 31.7.

Duingen Töpfermuseum Duingen
D-31089 Töpferstraße 8 www.toepfermuseum-duingen.de
T: +49 (0)170 - 7069219 O: Wen + Sun 15 - 17h
👁: "Die schönsten Griechinnen kommen aus Hildesheim" | ▶ 29.5.

Eguelshardt-Bannstein Ceramique de la Gare
F-57230 97, Route de Mouterhouse www.krueger-keramik.de
kontakt@krueger-keramik.de T: +33 (0)387 - 960011

Faenza Museo Internazionale delle Ceramiche
I-48018 Viale Baccarini n. 19 www.micfaenza.org
info@micfaenza.org T: +39 (0)546 - 69 73 11
👁: Nino Caruso (1928-2017). Forms of memory and space | 28.5. - 9.10.

Flensburg TONART - Quartier für Kunst und Kultur
D-24939 Schloßstraße 16 www.tonart-flensburg.de
T: +49 (0)179 - 5099465 O: Fri 14 - 17h, Sat + Sun 11 - 17h *A **TONART**

Porzellanikon

UNIKATE erzählen. Künstlerisches Meissen 1970 – 2010



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IN HOHENBERG
7. Mai 2022
bis 8. Januar
2023**

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Frechen KERAMION
D-50226 Bonnstraße 12 www.keramion.de
info@keramion.de T: +49 (0)2234 - 697690
O: Tue - Fri + Sun 10 - 17h, Sat 14 - 17 h
☞: Beate Kuhn - immer wieder gerne! | 15.5. - 14.8.
📍: Frechener Töpfermarkt mit über 100 Teilnehmenden | 14. - 15.5.

Fürstenberg Museum Schloß Fürstenberg
D-37699 Meibrexerstraße 2 www.fuerstenberg-schloss.de
museum@fuerstenberg-schloss.com T: +49 (0)5271 - 96677810 O: Tue - Sun 10 - 17h
☞: Bleibt anders - 275 Jahre Fürstenberg Porzellan gesehen von
Sonngard Marcks | 1.4. - 5.6.

Gelsenkirchen Galerie Jutta Idelmann
D-45894 Cranger Straße 36 www.idelmann.eu
info@idelmann.eu T: +49 (0)209 - 595905
O: geöffnet nach Vereinbarung sowie Bekanntmachung
weiterer Termine auf der Website




Frechen D-50226 **Stiftung KERAMION**
Zentrum für moderne+historische Keramik
Bonnstr.12 T: +49-(0)2234-69 76 9-0
F: - 20. O: Di-Fr+So 10-17, Sa 14-17h
info@keramion.de www.keramion.de



Beate Kuhn, Relief, 1986, KERAMION, Foto: U. Philipp

☞: Ausstellung: Beate Kuhn - immer wieder gerne!;
Eröffnung: 15.5. um 11.30 Uhr, bis zum 14.8.2022
☞: Entdeckungen, Entwicklungen, Ergebnisse -
50 Jahre Frechener Keramikpreis; bis zum 26.2.2023
📍: Frechener Töpfermarkt mit über 100 Teilnehmenden;
14. + 15.5.2022


Genf Musée Ariana
Musée suisse de la céramique et du verre **ariana** 
CH-1202 Avenue de la Paix 10
www.ville-ge.ch/ariana ariana@ville-ge.ch
T: +41 (0)224 - 185455 F: - 51 O: Tue - Sun 10 - 18h
☞: Tassen! Ansichten von Lionel Latham | ▶ 31.7.
☞: Alexandre Joly - Kommunizierende Vasen | ▶ 7.8.

Gmunden Galerie im K.-Hof, Kammerhof Museum Gmunden
A-4810 Schloß www.k-hof.at www.keramik.gmunden.at
O: Wen - Fri 13 - 17h, Sat +Sun 10 - 17h

Gotha Herzogliches Museum Gotha Schloß Friedenstein
D-99867 Schlossplatz 2 T: +49 (0)3621 - 82340 www.stiftung-friedenstein.de
O: daily 10 - 16h, 24. and 31.12. closed


Göttingen Galerie Rosenhauer
D-37075 Konrad-Adenauer-Straße 34 www.galerie-rosenhauer.de
T: +49 (0)551 - 2052100 F: -25421
O: (during exhibitions) Wen, Fri, Sat 15:30 - 18:30h, Sun + Holidays 11:30 - 13 + 15 - 18h

Großkrotzenburg Milchkännchenmuseum
D-63538 Breite Straße 33 milchkaennchen-museum@t-online.de
T: +49(0)6186 - 9150125 O: 1x per month on 2nd Sunday from 14 - 17h *A

Hameln Keramikgalerie Fäita 
D-31785 Alte Marktstraße 45 www.keramik-galerie-faita.de
galerie-faita@t-online.de T: +49 (0)5151 - 959133 F: -821294
O: Mon - Fri 10 - 13 u. 15 - 18h, Sat 10 - 16h *A

Hannover Handwerksform Hannover
D-30175 Berliner Allee 17 www.hwk-hannover.de
T: +49 (0)511 - 34859 F: -88 O: Tue - Fri 11 - 18, Sat 11 - 14h

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Heidelberg

Galerie Marianne Heller

D-69117 Friedrich-Ebert-Anlage 2

Am Stadtgarten www.galerie-heller.de

info@galerie-heller.de T: +49 (0)6221 - 619090

O: Tue - Fri 11 - 13 + 14 - 18h, Sat 11 - 18h

👁: Köpfe | 22.5. - 24.7.

Herbertingen-Marbach

moosgrün - raum für zeitgenössische Keramik

D-88518 Moosheimerstraße 11/1 moosgruen.marbach@gmx.de

T: +49 (0)7586 - 5378 O: Tue - Fri 16 - 19h, Sa 10 - 16h

Hettingen

Schloss Hettingen

D-72513 www.hettingen.de/tourismus&kultur O: Mon - Fri 8 - 12h, Tue + Thu 12 - 14h

Hohenberg

a.d.Eger D-95691

Porzellanikon - Staatliches Museum für Porzellan Hohenberg a.d. Eger/Selb

Schirndinger Straße 48. T: +49 (0)9233 - 772211 O: Tue - Sun 10 - 17h

www.porzellanikon.org info@porzellanikon.org

👁: Unikate erzählen. Künstlerisches Meissen 1970 - 2010 | 7.5. - 8.1.23

Höhr-Grenzhausen

Keramikmuseum Westerwald

D-56203 Lindenstraße 13

www.keramikmuseum.de

kontakt@keramikmuseum.de T: +49 (0)2624 - 946010 F: -120

O: Tue - Sun 10 - 17h *A

👁: Keramik All Inclusive | ▶ 3.7.



Karlsruhe

Staatliche Majolika Manufaktur Karlsruhe GmbH

D-76131 Ahaweg 6-8 T: +49 (0)721 - 91 237 70 O: Mon - Fri 8 - 16h

Kellinghusen

Museum Kellinghusen

D-25548 Hauptstraße 18 museum@buergerhaus-kellinghusen.de

T: +49 (0)4822 - 376210 O: Tue - Sun 14 - 17h *A

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15/05/22 - 10/07/22

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MAKK - Museum für Angewandte Kunst Köln

D-50667 An der Rechtschule www.makk.de

makk@stadt-koeln.de T: +49 (0)221 - 22123860

O: Tue - Sun 11 - 17h 1st Tue in the month 11 - 22h

👁: 40 Jahre laif - 40 Positionen dokumentarischer Fotografie | ▶ 25.9.



Landshut

D-84028 Keramikschule Landshut Marienplatz 8

T: +49(0)871-9223880 F: +49(0)871-92238845 O: täglich von 10 - 16h

👁: Abschlussausstellungen der Absolventinnen und Absolventen der Staatlichen Meisterschule für Keramik & Design, Staatlichen Berufsfachschule & Berufsschule III für Keramik in der Keramikschule Landshut 16.7. - 24.7. V: 16.7., 10:30h

Katalog: Euro 7,50€ zzgl. Porto/Verpackung

Langerwehe

Töpfereimuseum Langerwehe

D-52379 Pastoratsweg 1

www.toepfereimuseum.de

museumsverein@toepfereimuseum.de

T: +49 (0)2423 - 4446 F: -59 90

O: Tue - Fri 10 - 13h u. 14 - 18h, Sat 12 - 17h Sun + Holidays 11 - 18h

👁: AugenBlicke - Die Künstler von der Wehe - Fotografie | 21.5. - 21.8.



TÖPFEREIMUSEUM LANGERWEHE

Le Fel

GALERIE DU DON

F-12140 Le Don du Fel www.ledondufel.com

T: +33 (0)05 - 65541515

O: Mon - Fri 10 - 18h, Sat + Sun 14 - 18h

👁: Jean-Francois Fouilhoux - Voyage Intime | ▶ 12.5.

👁: Daphné Corregan | 15.5. - 10.7.

Leipzig

Grassimuseum Museum für Angewandte Kunst

D-04103 Johannisplatz 5-11 www.grassimak.de

T: +49 (0)341 - 2229100 O: Tue - Sun 10 - 18h, Wen + Thu 10 - 20h

👁: Lotte Reimers, zum 90. Geburtstag | ▶ 2.10.

👁: Fragile Pracht - Glanzstücke der Porzellankunst | ▶ 9.10.

London

Contemporary Ceramics Centre

UK-WC1B 8F 63 Great Russel Street, Bloomsbury www.cpaceramics.com

T: +44 (0)20 - 7242 9644 O: Mon - Sat 10:30 - 18h

Middelfart

CLAY

Keramikmuseum Danmark

DK-5500 Kongebrovej 42

www.claymuseum.dk

T: +45 (0)64 - 414798 O: Tue 10 - 17h, Wen 10 - 20h, Thu - Sun 10 - 17h

☞: Danish Dinner Services - from Delightful Flowers to Raw Glazes | ▶ 15.5.

☞: After Glow - New Nordic Porcelain | ▶ 21.8.

CLAY

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DANMARK
MUSEUM OF CERAMIC ART
DENMARK

München

Galerie für Angewandte Kunst

D-80333 Pacellistraße 6-8 www.kunsth Handwerk-bkv.de

T: +49 (0)89 - 2901470 O: Mon - Sat 10 - 18h

☞: BKV-Preis 2022 für Junges Kunsthandwerk | ▶ 7.5.

☞: Hochzeit - Vom Aufgebot zum Walzer | 13.5. - 2.7.

München

Galerie Handwerk

D-80333 Max-Joseph-Straße 4 www.hwk-muenchen.de/galerie

T: +49 (0)89 - 5119296

O: Tue, Wen, Fri 10 - 18h, Thur 10 - 20h, Sa t 10 - 13h, closed at holidays

München

Die Neue Sammlung - The Design Museum - Pinakothek der Moderne

D-80333 Barer Straße 40 O: Tue - Sun 10 - 18h, Thu 10 - 20h

☞: KI.Robotik.Design | ▶ 18.9.

Prenzlau

Galerie Waschhaus im Dominikaner Kloster

D-17291 Uckerwiek 813 info@dominikanerkloster-prenzlau.de

T: +49 (0)3984 - 75 262 O: Tue - Sun 10 - 18h

Raeren

Töpfermuseum Raeren

B-4730 Bergstraße 103 www.toepfermuseum.org

T: +32 (0)87 - 850903 O: Tue - Sun 10 - 17h

Ausstellung im Haus Zahlephol gegenüber der Burg

Rheinsberg

Keramikmuseum Rheinsberg

D-16831 Kirchplatz 1 www.museum-rheinsberg.de

T: +49 (0)33931 - 37631 O: closed in January

Römhild

Förderverein "Internationales Keramiksymposium Römhild" e.V.

D-98631 Postfach 1141 www.keramiksymposium-roemhild.de

Ausstellungen im Museum Schloss Glücksburg und Rüstsaal, Thüringer Keramikmarkt in den Höfen und Park des Schlosses jährl. am 3. Aug.-WoE

Rödental

Europäisches Museum für Modernes Glas

D-18055 Schloss Roseau www.kunstsammlungen-coburg.de

O: daily. 9:30 - 13h and 13:30 - 17h

☞: Coburger Glaspreis 2022 - Teil-Ausstellung | ▶ 25.9.

Rottweil

Keramik Kunst im ATELIERHAUS TERRA

Einzigartige Ton- und Porzellanobjekte, Keramik-UNIKATE von Angelika Karoly

D-78628 Neckartal 152 info@atelierhaus-terra.de O: *A

Selb

Porzellanikon Selb - Staatliches Museum für Porzellan

Hohenberg a.d. Eger/Selb

D-95100 Werner-Schürer-Platz 1 www.porzellanikon.org

info@porzellanikon.org T: +49 (0)9287 - 918000 F: -30 O: Tue - Sun 10 - 17h

☞: MORE THAN BRICKS - Tradition und Zukunft der Architekturkeramik | ▶ 3.10.

Staufen

Keramikmuseum Staufen

D-79219 Wettelbrunnerstraße 3 www.keramikmuseum-staufen.de

O: Wen - Sat 14 - 17h, Sun 11 - 13 + 14 - 17h

☞: FarbRäume - Christine Dumcombe-Thüring | ▶ 15.5.

☞: Michael Cohen | 20.5. - 3.7.

☞: Elisa Stütze-Siegmund | 8.7. - 21.8.

Tegelen

Keramikcentrum Tiendschuur Tegelen - Pottenbakkersmuseum

NL-5932 AG Kasteellaan 8 www.tiendschuur.net info@tiendschuur.net

T: +31 (0)77 - 3260213 O: Tue - Sun 11 - 17h

☞: POTverdorie! | ▶ 15.5.

☞: Colour - Farbenpracht in Ton | 20.5. - 25.9.

angelika
jansen
keramik
design



Angelika Jansen

D-41379 Brüggen/Niederrhein

+49(0)151-20652525

info@angelika-jansen-keramikdesign.de

www.angelika-jansen-keramik.com



Thurnau

Töpfermuseum Thurnau

D-95349 Kirchplatz 12 www.toepfermuseum-thurnau.de

toepfermuseum-thurnau@t-online.de

O: April - Sept.: Tue - Fri 14 - 17h, Sat + Sun + Holidays 11 - 17h

Oct. - 6. Jan. and March: Sat 13 - 16h, Sun + Holidays 11 - 18h

Velten

Ofen- und Keramikmuseum Velten

+ Hedwig Bollhagen Museum

D-16727 Wilhelmstraße 32 www.okmh.de info@okmh.de

T: +49 (0)3304 - 31760 F: -505887 O: Tue - Fri 11 - 17, Sat + Sun 13 - 17h

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BOLLHAGEN

Weiden/Oberpf.

Internationales Keramik-Museum -

Zweigmuseum der Neuen Sammlung München

D-92637 Luitpoldstraße 25 www.ikmweiden.de keramikmuseum@weiden.de

T: +49 (0)961 - 814242 O: Tue - Sun + Holidays 11 - 17h *A

☞: "Sammlung Seltmann - Porzellan aus China". Über 100 erlesene Kostbarkeiten den Qing-Dynastie (1644-1912), Neuaufstellung der Neuen Sammlung München | ▶ Sommer 2022

☞: "Keramik aus Afrika - Eine Auswahl aus der Schenkung Herzog Franz von Bayern". Präsentation der Neuen Sammlung München ▶ Sommer 2022

Westerstede

Galerie Belinda Berger

D-26655 Mühlenbrink 17 www.belindaberger.de

T: +49 (0)4488 - 525391 F: -525392 O: Sat + Sun 16 - 18h *A

Permanent exhibition of gallery artists

Zürich

Völkerkundemuseum der Universität Zürich

CH-8801 Pelikanstraße 40 www.museth1no.uzh.ch musethno@vmz.uzh.ch

☞: Lorenz Löffler verbunden. Annäherungen an das Werk des Zürcher Ethnologen | ▶ 22.5.

☞: VielFalt - Textiles Wissen von Miao-Frauen in Südwest-China | ▶ 15.1.23

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www.keramikstadt-siegburg.de

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10. Juli – 4. September 2022 | Stadtmuseum Siegburg, Markt 46 | www.stadtmuseum-siegburg.de

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Jackson Li, China
Jay Lu, New Zealand
Sangwoo Kim, France
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SAT 11:00 - 17:00

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Peter Beard, United Kingdom
Daphne Corregan, France
Wouter Dam, Netherlands
Pippin Drysdale, Australia
Ken Eastman, United Kingdom
Elke Sada, Germany
Babs Haenen, Netherlands
Johanpeter (Jp) Hol, United Kingdom
Wan Liya, China



Ken Eastman



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• Kleinplastik - Bronzeplastik	22.-24.04.22	Mitko Ivanov
• Drehen an der Töpferscheibe - mit fernöstlichem Flair	23.-24.04.22	Berthold J. Zvaczki
• Rakuvaria 22 - Teil 1	30.04.-01.05.22	Ine & Ed Knops
• Freies Aufbauen - freie Formen	06.-08.05.22	Beatrijs van Rheeden
• Das skripturale Ornament	26.-29.05.22	Ina Otto
• Bild Wort Ton - Vergnügliche Collagen aus Ton und Porzellan	03.-06.06.22	Ute Naue- Müller

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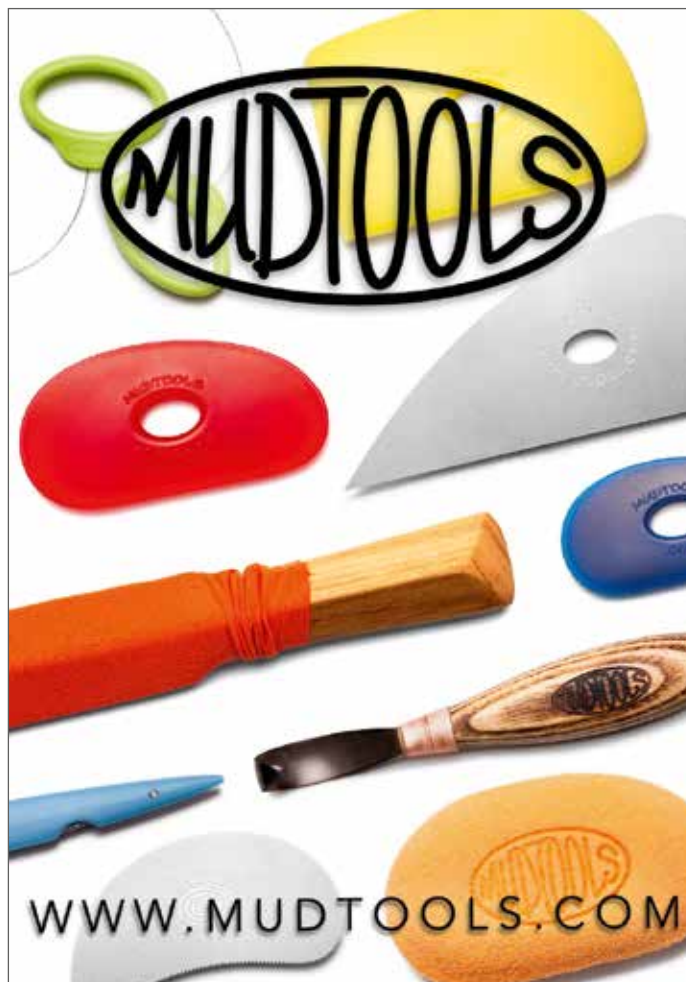
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1 Aikyam: Oneness is the title of the exhibition by **Vinod Daroz** at the Kalakriti Art Gallery Hyderabad, India. The article begins with an introduction by MAHARISHI MAHESH YOGI: *"Art really has its source in the transcendent, the unmanifest field of pure consciousness, which is the non-changing, immortal field of possibilities. That supreme intelligence, complete in itself, designs the activity and destiny of all creation. When the awareness of the artist is in tune with this centre of infinite creativity, his creation, his piece of art, breathes fullness of life, nourishes the creator, the artist. And inspires his admirers with waves of bliss."* **Lina Vincent**, the curator, explains the works.



2 We are planning an article on **Thomas Benirschke** – an artistic phenomenon on the German and European ceramics scene. Ce-eff Krüger, founder of the Forum theatre Unterhaus in Mainz and author of several volumes of poetry, undertakes to describe Thomas Benirschke as a person and to describe his many and various activities. It is an extraordinary career: Apprenticeship under Walpurga Külz (student of Otto Lindig, Bauhaus). From 1976-1981, at the technical college in Wiesbaden Benirschke studied ceramic design. He created notable pieces and transformed himself into a creative entertainer who makes ceramics accessible to people in a special way.



3 **Katharina Bertzbach** is a master crafts-woman with a studio in Fischerhude. **Zoë Bohlmann** describes her: "It is noticeable in all her figures that they may be caricatures but they are never satirical. Individual characteristics are emphasised, but neither critically nor maliciously. It is always an affectionate view of us humans, no matter how young or old, no matter how apparently imperfect we may be. You see round bellies, stooped backs, bow legs, large noses and pendulous breasts. There are people tall or short, fat or thin. From fading youth to old age, everything is shown, can be everything and can talk animatedly of life."

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Accounts: Ramona May | TEL.: +49-(0)6224-92 10 18
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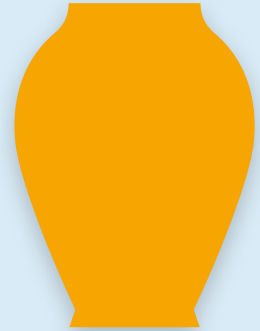
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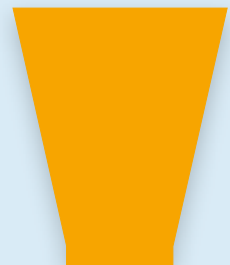
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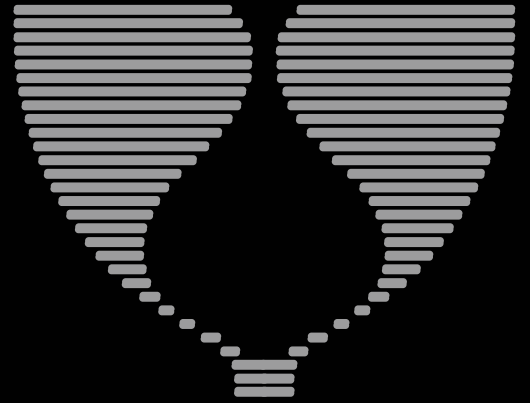
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